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amateur Saturday 14 January 2012

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### AP EXPLAINS... PAGE 56 On-sensor autofocus systems





# Nikon 1



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# Contents

**Amateur Photographer** For everyone who loves photography

I WONDER what will become of Olympus. It seems the company is in turmoil at the top, while at ground level nothing has changed. Sales are on the way up, and this week's PMA trade show promises the announcement of something new and exciting. I suppose the average consumer has no knowledge. and probably no interest, in Olympus as a corporation and the relationship stops firmly at the shiny nameless product. For the long-term camera enthusiast, of any brand lovalty, there will be an affinity with the father of the OM system. It is one of those companies that has created truly great and truly memorable products since it began camera production 75 years ago. It is also a company that has led the pack with

technological innovation, including miniaturisation methods, live view and anti-dust systems.

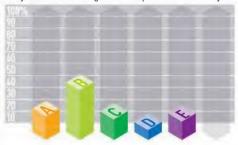
Now the corruption is out in the open I hope the company takes the chance to make a fresh start. Perhaps Mr 'clean' Woodford will take the chair and turn things around and, while the spotlight is still on, the company will use the opportunity to do great things. The shares are priced so low. though, a takeover is a possibility. I'd rather it didn't happen, but if I were a competitive brand I'd see it as a bargain.



**Damien Demolder** Editor

### THE AP READERS' POLL

Are you more or less organised compared to the film days?



### YOU ANSWERED.

A I'm more organised and can find every picture easily	19%
<b>B</b> I'm more organised, but it could be better	41%
C I'm about the same	17%
<b>D</b> I'm less organised, but I'm getting there	8%
F I'm really not in control of my digital filing	15%

### THIS WEEK WE ASK...

Has the scandal diminished Olympus in your eyes?

VOTE ONLINE www.amateurphotographer.co.uk

### **NEWS, VIEWS & REVIEWS**

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Robert Ormerod's Red Road documentary project traces the lives of asylum seekers in Glasgow. He talks to Gemma Padley about his work and offers an insight into what it takes to produce a compelling photo essay

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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# The company offers its deepest apologies...' Investigators raid Olympus HQ, page 6

News | Analysis | Comment | PhotoDiary 14/1/12

Photo rights victory • Met agrees undisclosed settlement

FREELANCE PHOTOGRAPH WINS POLICE PAYOUT



### **A FREELANCE**

photographer has won an out-of-court settlement from the Metropolitan Police over pictures taken at a military parade in 2010.

Police had initially told Jules Mattsson (pictured right), then 15. that he needed parental permission to photograph police cadets in Romford, Essex. He was eventually arrested for breach of the peace and detained for 15 minutes before being released.

Mattsson's lawyers, Bindmans LLP, argued that officers had falsely imprisoned the photographer, assaulted him and breached his 'right to report, under Article 10 of the European Convention on Human Rights 1998'.

Mattsson repeatedly told officers they had no right to stop him taking pictures in a public place. He was told that his photography of cadets taking part in the Armed Forces Day in June 2010 was 'anti-social'.

claimed that police took his camera, frogmarched him away from the area and pushed him down some stairs after he refused to give an officer his personal details.

The reasons for stopping the photographer appeared to change by the minute, as revealed in the conversation Mattsson had with police. which he recorded on his mobile phone and uploaded to YouTube afterwards, along with some pictures.

At one point an officer told the photographer that police did not need the power of the law to stop him taking pictures.

Mattsson – a student working as a photographer in his spare time – was told he was breaching the Terrorism Act, Public Order Act and child protection laws.

'I was quickly and aggressively stopped by one of their [police cadet's adult officers asking me who I worked for...' the photographer wrote in his blog at the time.

'I responded that I was a freelance and upon being told I needed parental permission to

this was a public event in a public place and that I didn't for editorial use.'

Mattsson was told that his photography presented a danger because, if he continued, he was 'likely to be trampled on by soldiers' from the parade

Mattsson's solicitor, Chez Cotton, said: 'The police had no right to stop him photographing in a public place. The Inspector attempted to justify his actions in shocking and absurd ways.'

In a statement, the Met told

AP: 'We can confirm the MPS Directorate of Legal Services, on behalf of the Commissioner, agreed an out-of-court settlement, as well as paying compensation and meeting legal costs for a 16-year-old male, following an incident where he was prevented by officers taking pictures at the Armed Forces Parade in Romford on 26 June 2010.

A Met spokesman added that the force has issued an apology.

The amount of the settlement has not been disclosed

 Carl Zeiss sales revenue has topped €4bn for the first time. Zeiss notched up sales of €4.237 billion, compared to €2.981 billion the year before. Earnings before taxes and interest reached €607m in the vear to 30 September 2011, which was a 43% increase on the previous year.

Sigma this month launches the PG-31 Power Grip for its SD1 DSLR. The grip is designed to hold two BP-Ž1 Lithium battery packs and includes a shutter button, allowing the camera to be held in vertical format. A price has yet to be announced



To keep up to date with all the latest photography news on the AP website, scan this symbol with a QR code reader on your mobile phone. iPad or iPod.

### Do you have a story?

Contact Chris Cheesman Tel: 0203 148 4129 Fax: 0203 148 8130 amateurphotographer

### Despite his protests, Mattsson photograph them, I explained TAMRON LAUNCHES LENS FOR SONY CSC

**EARLY** 2012 will see the debut of a compact system camera (CSC) lens from independent lens maker Tamron.

The Sony E-mount-compatible 18-200mm f/3.5-6.3 Di III VC, for the NEX range, includes Tamron's Vibration Compensation (VC) technology.

In full-frame (35mm) viewing angle terms the lens should deliver the equivalent of a 27-300mm zoom.

The 460g newcomer will be out in a choice of silver or black at a price yet to be announced

Features include a 17-elements-in-13group, seven-diaphragm blade construction and a minimum focus of 0.5m.

The lens includes a Direct Manual Focus function designed to allow the photographer to make fine manualfocusing adjustments when using AF.



An exact launch date has not yet been announced.

# **APNews**

A week of photographic opportunity

Wednesday 11 January

**EXHIBITION** Images: Scottish Photographers, ends today, at FifeSpace Gallery, Glenrothes, KY7 5NX. Tel: 01592 611 101. **EXHIBITION** Work and Performance, by Sandra Lousada, until 20 May at the National Portrait Gallery, London WC2H OHE, Tel: 0207 306 0055.



### Thursday 12 January

**EXHIBITION** Future Map 11, by University of the Arts London graduates, until 5 February at Zabludowicz Collection, London NW5 3PT. Visit http://futuremap. arts.ac.uk/. **EXHIBITION** Landscape Photographer of the Year, until 28 January, the National Theatre South Bank, London SE1 9PX. Tel: 0207 452 3400. Visit www.take-a-view.co.uk.

### Friday 13 January

**EXHIBITION** The Family, by Jocelyn Bain Hogg, until 14 January, at Foto8, London EC1Y 0TH, Tel: 0207 253 8801. Visit www.foto8.com. **EXHIBITION** The Day the Music Died, features musicians who met untimely deaths, until 5 February at Proud Camden, The Horse Hospital, London NW1 8AH. Tel: 0207 482 3867. Visit www.proud.co.uk.



### Saturday 14 January

**EXHIBITION** Richard & Famous, by Richard Simpkin and Simone Lueck, (curated by Martin Parr), until 18 March at Open Eye Gallery, Liverpool L3 1BP. Tel: 0151 236 6768. Visit www. openeye.org.uk. DON'T MISS 'Going Digital' photography workshop (10am-4pm, price £75), at Kingston Lacy, Wimborne Minster, Dorset BH21 4EA. Tel: 01202 883 402. Visit www.nationaltrust.org.uk.

### **Sunday 15 January**

**EXHIBITION** Gibson Through The Lens, features vintage images of musicians who are fans of Gibson quitars, until 31 January at the O2, London SE10 ODX. Visit www.britishmusicexperience.com. **EXHIBITION** No Redemption, by Keith Pattison, until 27 January at University Gallery, Northumbria University, Newcastle upon Tyne NE1 8ST. Tel: 0191 227 4424. Visit www.universitygallery.co.uk.

### Monday 16 January

**EXHIBITION** The Day the Factory Died, by Christophe Von Hohenberg, until 22 January at Coldharbour London, London, SE5 9PT. Visit www.coldharbourlondon. com. **EXHIBITION** Astronomy Photographer of the Year, until 12 February at the Royal Observatory Greenwich, London SE10 8XJ. Visit www.nmm.ac.uk.

### Tuesday 17 January LATEST AP ON SALE

**EXHIBITION** Photographs of Children, by Julia Margaret Cameron, until 13 February at V&A Museum of Childhood, London E2 9PA. Tel: 0208 983 5200. Visit www.vam.ac.uk/moc. **EXHIBITION** Shooting on the Front Line: One Soldier's War in Afghanistan, by TA Reservist Major Paul Smyth, until 29 January, at The River & Rowing Museum, Oxon RG9 1BF. Tel: 01491 415 600. Visit www.rrm.co.uk.

M Zuiko Digital 'movie zoom lens' launched

### **OLYMPUS 12-50MM LENS EMERGES AMID SCANDAL**

**ON THE** day Olympus averted automatic expulsion from the Tokyo stock market as it battled a £1.1 billion scandal, the troubled firm unveiled a new 12-50mm lens for its Pen series cameras.

Due on sale at the end of this month. priced £349.99, the M Zuiko Digital ED 12-50mm f/3.5-6.3 EZ lens takes the 'movie zoom lens to a new level', claimed the firm in a statement. It added: 'An electromagnetically powered zoom mechanism lets you zoom in and out smoothly and quietly, at a constant rate. This avoids the camera shake that often occurs when you zoom by hand and cuts out the noise of motor gears in the background, which can potentially ruin your movie."

In a first for a Pen micro four thirds camera optic, the new lens includes an 'L-Fn' button, designed to 'prevent the camera focusing on the wrong subject by mistake'.

A spokesman explained: 'Should something suddenly come between the lens and your intended subject, you simply push this button to temporarily suspend autofocus until it has moved out of the way."

The lens will deliver the 35mm viewing angle equivalent of a 24-100mm zoom, according to Olympus.

In December the Tokyo Stock Exchange confirmed that Olympus had managed to submit its revised business results, with just hours to spare, which meant it



escaped automatic delisting. However, the company still faces being expelled from the stock market for making false statements relating to the 13-year accounting cover-up.

# **FRAUD SQUAD** RAIDS OLYMPUS HQ

JUST before Christmas, Japanese prosecutors raided Olympus's Tokyo HQ, searching for evidence of criminal wrongdoing in a £1.1 billion financial scandal

Dozens of dark-suited investigators were filmed entering the Olympus office building on 21 December 2011 as part of an investigation into an accounting cover-up that the firm admitted on 6 December. Homes of Olympus executives who have been blamed for the scandal were also searched. according to local press reports.

In response, Olympus issued a statement confirming that a 'search and seizure' operation had begun, adding: 'The company would like to take this opportunity again to offer sincerely its deepest apologies to shareholders, investors, business partners and other relevant parties for all inconvenience caused'

Meanwhile, the UK's Serious Fraud Office and the FBI in the US are conducting separate inquiries with the help of former Olympus CEO Michael Woodford (pictured right), who was sacked after alerting the world to a massive accounting cover-up. (See News, AP 5 November 2011).



### **APNews**

### SNAP SHOTS

- Police Community Support Officers told a photographer that taking pictures of them was illegal and ordered the photographer to delete them, according to a BBC News report. Tom Maddick, 25, was taking pictures in Mansfield, Notts, for a documentary project about the town. Maddick said the PCSOs told him he needed permission to photograph people in a public space. Afterwards police admitted there was a 'training issue', but told the BBC that an arrest could be made 'if a photographer's actions were deemed to be causing harassment'.
- The 2012 Vimeo
  Film Festival+Awards is
  seeking entries from
  filmmakers across
  Europe. The event will
  be co-judged by
  renowned British
  fashion photographer
  Phillip Bloom. For
  details visit http://
  vimeo.com/awards.
- The Associated Press has whittled down more than one million images captured by its photographers in 2011 to just 10 for an online gallery. Subjects covered include earthquakes and the demise of Osama Bin Laden. To view the agency's Year in Photos, visit http://t.co/SStt3aMq.



Do you have a story?

Contact Chris Cheesman Tel: 0203 148 4129 Fax: 0203 148 8130 amateurphotographer @ipcmedia.com DSLRs not allowed in tube station

### DSLR BAN SPARKS RIGHTS OUTRAGE



**OFFICIALS** have defended a controversial ban on the use of DSLRs inside an old tube station and blamed it on a 'spiral staircase'.

The London Transport
Museum described
photographers' adverse
reactions to the sign, which
appeared at two recent openday weekends at the nowdisused Aldwych station, as a
'bit disappointing'.

The sign, which went on display outside the venue at the end of last year, read: 'Due to their combination of high-quality sensor and high resolution, digital SLR cameras are unfortunately not permitted inside the station.'

Aldwych tube station closed in 1994. When open to the public, tours cost £20 a head for adults.

The incident prompted a storm of protests online. Photographer Tim Allen, who spotted the sign (see right), described the rule as 'idiotic'.

Fellow photographer Paul Vincent wrote on Twitter: 'One chap brought a 35mm [film] SLR.' Another, using the Twitter name Emilio, used an iPhone to avoid falling foul of the regulations.

Officials have attempted to brush the matter aside.

Wendy Neville, a spokesperson for the London Transport Museum, which runs the venue, told AP that she couldn't see what all the fuss was about and dismissed the issue as 'been and gone'.

'We could [instead] have not gone ahead with the [open day] event,' she told us.

Refusing to comment further by phone, Neville later emailed a statement that read: 'There was not a ban on taking photos during tours.



'However, there were restrictions on professional cameras and tripods because we were concerned that people using them could delay the tours for others, as it was a very tight schedule with more the 2,500 visitors going up and down a spiral staircase of about 160 steps to get to and from the platforms.

'We wanted to make the tours as enjoyable and safe as we could for everyone. With

the huge public interest in seeing the disused tube station, it was better to have the event with this restriction rather than no visit at all.

'We apologise to visitors who wanted to use this kind of camera during tours to the station'

Originally named Strand, the underground station at Aldwych was used as a public air raid shelter during the Blitz and has featured in films such as Atonement.

# OLYMPUS HINTS AT LAUNCH OF CSC SERIES

**OLYMPUS** is reportedly set to launch a new series of compact system cameras (CSCs) featuring a built-in, high-quality viewfinder.

The new CSC line-up will run alongside the existing Pen micro four thirds camera range, such as the E-P3 (see below), an official for the firm reportedly told Japan's *Digital Camera Magazine*.

In the interview, Olympus marketing manager Haruo Ogawa hinted that the new technology 'should help mirrorless cameras become mainstream, instead of remaining confined to the domain of hobbyists'. However, Ogawa remained tight-lipped on details of the viewfinder.

An Olympus UK spokesman declined to comment when contacted.

It seems Olympus will continue to support the four thirds format for DSLRs, and that the firm is working on a new E-system model. To read the full article, visit www.sawfnews.com/Tech/68051.aspx

The news comes as Olympus reports a 32% increase in volume sales of interchangeable–lens cameras (E-system plus Pen–series) in the six months to 30 September 2011. The company sold around 330,000 units during the half-year, according to accounts published on the firm's website. Total digital camera sales rose 15% year-on-year, to 4.2 million units.

However, the firm predicts that its imaging division will struggle to make a profit for the 12 months to 31 March 2012. In a recording posted on its website,

Olympus Tokyo stated: 'Going forward, partly due to the flooding in Thailand,

we are now projecting that figures might be lower than we initially anticipated.

The firm added: 'Should that happen, it would mean that the operating loss would be recorded for the second consecutive year.'

# NEW MEMORY CARD FORMAT ON WAY

**A NEW** type of memory card is being launched by the CompactFlash Association (CFA).

'The XQD specification is based on the PCI Express specification, which provides a solid base for future performance scaling,' said the organisation.

Billed as 'durable and robust, the XQD cards will measure 38.5x29.8x3.8mm. They should deliver a write speed of at least 125MB/sec, according to the CFA, which will showcase the cards at the CP+ trade show in Yokohama, Japan, from 9–12 February.

'The XQD format will enable further evolution of hardware and imaging applications, and widen the memory card options available to CompactFlash users such as professional photographers,' said CFA chairman Shigeto Kanda.

### **APNews**

Prevailing economic conditions forced the Photographic Convention of the United Kingdom to abandon plans to hold this vear's get-together on the Continent. Instead, the event - starting on 13 June was set to take place somewhat nearer to home: Ilkley, West Yorkshire, to be precise. As well as the usual AGM, meetings, lectures and installation of the President, organisers promised excursions to places such as Fountains Abbey, Ripon and Skipton.







# **CLUBNE**

Club news from around the country

### ALBA PHOTOGRAPHIC SOCIETY

The society holds meetings on Wednesdays (7-10pm) at the Netherton Community Centre, Old Manse Road, Netherton, Wishaw, North Lanarkshire ML2 0EW. Tel: 01698 372 983.

### SCUNTHORPE CAMERA CLUB

The club, which was founded in 1937, recently walked away with honours in the Lincolnshire Photographic Association's Photographer of the Year Award. Members meet on Wednesdays (7.15pm) at the Community Centre, 26 Lindum Street, Scunthorpe, South Humberside DN15 6QW. Visit www. scunthorpecameraclub.co.uk.



A portrait of a brown hare has triumphed in a nationwide wildlife contest organised by a wildlife website. The black & white photo (see above) by London-based photographer Peter Denness beat around 2.000 other entries to top spot in the 2011 Wildlife Extra UK Wildlife Photography Competition. 'We don't usually go for b&w images, but Peter's hare was just too good, said the judges, describing the standard of entries as 'fantastic', Peter's photo won the Mammals section. The judges said they were 'hugely encouraged' by the quality of the entries given that the contest offered no cash prize. Category winners were: Agnieszka Dymek (Bugs); Howard Booty (Birds); Matthew Oxley (Reptile, Amphibian and Marine Life); Martin Sothcott (Landscapes); and Lisa Clyma (Under 16s).

### Do you have a story?

Contact Chris Cheesman Tel 0203 148 4129 Fax 0203 148 8130 amateur photographer @ipcmedia.com

Royal portraits to go on display

### **BEATON SHOW TO** MARK DIAMOND JUBILEE

**IMAGES** of the Oueen by society photographer Cecil Beaton are due to go on show at the V&A in London to mark Her Majesty's Diamond Jubilee.

The show, which will take place from 8 February to 22 April, will feature early royal portraits displayed in a 'romantic and painterly style'.

They will go on show alongside contact sheet images that include the late Queen

Mother surveying bomb damage at Buckingham Palace.

The exhibition will feature a portrait of the then Princess Elizabeth giving her first radio broadcast. on the BBC's Children's Hour

Another shows her after becoming the first female Colonelin-Chief of the Grenadier Guards, aged 16.

Beaton's official portraits of the Queen after her coronation will also

star alongside extracts from the photographer's diaries and 'candid snapshots of the Queen and her Maids of Honour'.

A separate section of the show will be devoted to Beaton's career as a photographer, and will include portraits of him by David Bailey and Irving Penn.

Beaton's last portrait of the Oueen, captured in 1968, will also form part of the exhibition.



### **UK PHOTOGRAPHER** ON £30K SHORTLIST

### **UK PHOTOGRAPHER**

John Stezaker has been shortlisted for the Deutsche Börse Photography Prize 2012,

which offers a £30,000 award. The competition aims to

reward a photographer who has made a significant

contribution, in either exhibition or publication format. to photography in Europe between 1 October 2010 and 30 September 2011.

Stezaker was shortlisted for his exhibition at the Whitechapel Gallery in London earlier this year

The other nominees are: Pieter Hugo (South Africa); Rinko Kawauchi (Japan); and Christopher Williams (USA).

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# PReview The latest photography books, exhibitions and websites. By Oliver Atwell





### **Boris Saveley - Colour Constructions**

Until 21 January, Michael Hoppen Gallery, 3 Jubilee Place, London SW3 3TD. Tel: 0207 352 3649. Website: www. michaelhoppengallery.com. Open Mon-Fri 10.30am-6pm, Sat 10.30am-5pm. Admission free

**BORIS** Savelev is a name you may not forget after seeing the Russian photographer's work. Born in Chernovitz in 1947, Saveley is one of Russia's foremost photographers. His style – found street scenes that are poetic and abstract in appearance – capture glimpses of everyday life in muted colours and shadows. This exhibition features some 30 colour prints over two levels; the works on display cover the period 1987-2010, with subjects ranging from shadowy passengers glimpsed on a bus to silhouettes of passers-by and a café scene bathed in soft light. What is especially interesting about Savelev's work is the printing process he uses. The prints have been produced in conjunction with print lab Factum Arte using a custom-made flatbed multi-layer pigment printer. The process involves printing the images onto gesso-coated aluminium panels and then hand coating them with wax. This lends a richness to the hues of each image. Recommended. Gemma Padley



### **Ernst Haas: Colour Correction**

Edited by William A Ewing, Steidl, £43, 232 pages, hardback, ISBN 978-3-86930-136-5

**ERNST** Haas is one of photography's biggest names and his vibrant colour imagery is one of the most influential bodies of work that we have. However, in recent vears Haas's name has become synonymous with the world of shallow commercialism, largely due to the fact that a lot of his work was produced for the advertising market.

This book attempts to demonstrate that Haas had an entirely unseen side to his method, one that found him producing work for his own pleasure. The radical nature of these images demonstrates Haas's fascination with the loose abstract nature of the world around him. Many of

the images are stunning studies of texture and vivid colour. and it's fair to say largely surpass his is beautifully produced, with its sturdy hardcover and high-quality paper, which

is typical of the high quality we've come to expect from publishers Steidl. As such. it's a vital volume to include in your book collection.





# CONDENSED READING

A round-up of the latest photography books on the market









### • SETTING UP A SUCCESSFUL PHOTOGRAPHY BUSINESS

by Lisa Pritchard, £12,99 There are many books on the market offering photography business advice, but few that could be considered essential. The value of this book is in the access it has to some genuinely interesting people who know exactly what it is like trying to turn professional. The book offers a good dose of practical advice so is definitely one to consider. • SOCIAL

### **MEDIA MARKETING FOR DIGITAL PHOTOGRAPHERS** by

Lawrence Chan, £19.99 Now that no one bothers talking any more, preferring instead to insult each other on Twitter, professional photographers are employing more and more social-networking sites to conduct business. This book attempts to demonstrate the best ways to promote and sell yourself on sites such as Facebook, YouTube and your blog. It's an accessible read and brimming with valuable advice.

• A FRONT ROW SEAT by Kirstin Sinclair, £29.95 Kirstin Sinclair has spent the past seven years documenting some of the world's biggest fashion shows, exhibitions and after parties. Sinclair clearly has a keen eye for celebrity and her lens swims in the dazzling designs she captures on the catwalks. While you may not necessarily be a fan of the fashion scene, there's something oddly fascinating about the strange glamour of this alien world.

### www.petapixel.com

**THE BEAUTY** of the most info-rich, well-thought-out photography blogs is that the blogger trawls the web for zany, surprising nuggets of information so you don't have to. PetaPixel is one such blog and there is certainly a lot of zany info to delve into. Nothing short of a portal to a wealth of photographic knowledge, filtered and available at click of a mouse, PetaPixel is the brainchild of computer programmer

PetaPixel About Archives Contact Advertise Store An Eye-Popping Talk on Gratefulness WEBSITE

and photography enthusiast Michael Zhang, and photographer and writer Jessica Lum. The blog is updated regularly and covers a lot of ground, which is impressive for a site that began only two years ago. One way to navigate what's on offer is to head straight to the Archives section. Here visitors will find a list of topics such as 'Do it yourself', 'Equipment' and 'Culture'. Clicking on a topic takes the user through to a list of

> posts covering themes such as a tour inside George Eastman House in New York, the world's oldest museum dedicated to photography. and unseen photographs from the morning after the *Titanic* sank. There is video content, which makes the site especially dynamic, and web links to other photography websites, where you can get stuck into hands-on projects such as making your own Lensbaby-type optic. In short, PetaPixel is a quirky, insightful online resource

for photography enthusiasts across a range of subjects. Gemma Padley



# Letters

Share your views and opinions with fellow AP readers every week

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### **BUILDING BRIDGES**

You've got to hand it to Fujifilm - its dedication to producing bridge cameras is relentless. In News in AP 10 December 2011, we learned of the company's 'new breed' of bridge camera in the shape of the X-S1 and a handsome-looking instrument it is, too! While many photographers, particularly DSLR owners, resent bridge cameras (for whatever reason), how nice to see a camera maker with enough savvy to appreciate the still ongoing demand for them. And they're getting better each time!

FUJIFILM **Bridge cameras** suffer from snobbery, but are still popular

I doubt that any photographer, no matter what camera they use, could sneer at the superb macro images taken by 18-year-old Jack Hood in that same issue, on what AP Editor Damien Demolder wryly called a camera 'not nearly man enough for the job' – a Fujifilm FinePix S200 EXR. Just look at the quality of Jack's shots, with one of them gracing that very issue's cover, and tell me they could have been bettered on a DSLR. Granted, Jack may have resorted to a Raynox DCR-250 macro converter, but the real star of the show is the camera.

I think young Jack has given the bridge camera's rather lowly image a huge shot in the arm, for which myself and I'm sure many other owners of these wonderfully versatile machines will be for ever grateful. And well done Fujifilm for keeping the faith! Allison Carpenter, Tyne & Wear

Very well said, Allison. Bridge cameras are still very popular, and they sell very well indeed. I suspect they will be around for some time to come yet - Damien Demolder, Editor

### Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com

\*Please indicate whether you would like to receive Fuiifilm film or a memory card (please state type preferred) and include your full postal address

### **Backchat**

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

### **NOT SURPRISED**

I'm not surprised about the ban on taking photos at events like the Winter Wonderland in Hyde Park, London (News, AP 17 December). Think about it: members of the general public see a group of men with very big cameras and obviously no children with them; they don't understand photography and wonder what these guys are doing, and some of them even complain. The organisers have to respond to this as children are involved and therefore ban people from taking photos of kids – or more correctly, ban groups of guys from taking photos. I bet they haven't banned parents from taking pictures of their own children using a compact camera or a mobile phone.

I'm a member of a photography club, but I would not suggest that our club go there as some people would turn up with L-series lenses and so on, which would just look out of place. The inverse of this is that I went to my daughter's nativity play and the school said photography was allowed, but stressed the images must not be posted on Facebook, and so on. What happened? Well, I don't know if anyone did post online, but the way people took their photographs made me want to ask the school to ban photography at future events. I was gobsmacked at how rude people were standing in the way of everyone to get their shot, lots of camera beeps and lots of builtin flashes being used (even from the back of a large dark room). There was absolutely no etiquette whatsoever!

Back to the subject of the Winter Wonderland, I think the banning of photography at these events is our own fault. We need to tone things down a little. My advice is to take a 50mm lens, don't bother with a tripod and soak up the atmosphere. You never know, you might actually enjoy yourself.

Shaun Pugh, via email

### **GETTING WORSE**

I am old enough to remember how to make a print in a darkroom. I remember the days when, armed with nothing more than a Pentax SLR and a roll of Kodak Tri-X - a fast but grainy monochrome film - I would set-out for a day's shooting. I would take 36 frames, all the same speed, and use one fixed-focal-length lens. Then it was back home to hours spent in the darkroom, extracting that moment into a print.

How different it is today. On my DSLR I can shoot alternate frames in colour or monochrome, I can adjust the white balance to suit the light. I can shoot one frame at ISO 80 and the next at ISO 1600, I can fire off more than 1,000 frames in less than four minutes without reloading, and my photographs are probably no better - and often worse – than the ones from 30 years ago. Why? Because I don't think. My camera will achieve perfect focus and arrange the optimal exposure the moment I touch the button. If I don't like the look of the result I can delete it and try again. I can upload the images into Photoshop and, with a few clicks, produce high-key/low-key/HDR/

What The Duck









### A MORE INFORMATIVE PATH

I would like to thank Damien Demolder for choosing one of my images for Appraisal ('Too windy for deck chairs', AP 10 December 2011). His critique was very honest and intuitive, and has helped to lead me on a more informative path photographically. The fact that it was even chosen for the *Appraisal* pages of your magazine was, to a man with my meagre photographic talent, like winning the Pulitzer Prize! And a great big thank you for the Camlink monopod | received as a result - the first thing | have ever won for pressing the shutter button on my beloved Pentax DSLR. You have made a very happy man in Grimsby. Ian Bullivant, Lincolnshire

dodged or burned prints that, while perfectly acceptable on a technical level, look no different from many other images I see in the photographic press.

That 'sameness' is where digital photography has led us. No longer is it the skill of the photographer and darkroom worker that produces outstanding images. Rather, it is the influence of the journals we read and the clever algorithms in the software we use that determines the look of our final prints. And we seem to be running out of ideas. Tony Gomms, via email

### **PERFECTLY PRESERVED**

Damien Demolder's leader about negatives and contact sheets in ring binders brought on the welcome whiff of nostalgia (AP 17 December 2011). Digital storage, whether it be on disc, memory stick or separate hard drives, doesn't compare with the oldfashioned approach Damien alluded to.

I recently checked out my old negative files, which date back to 1977. As in Damien's case, all subjects are labelled, stored with a still perfectly preserved contact sheet, with the binders looking like they were bought only yesterday. There are several thousand negatives, which I could use to achieve top-quality prints and indeed intend to do so when I purchase a film scanner. The only advice I followed regarding storing my negative files was to place them in a cool, dry and dark location. The bottom drawer of an old sideboard in my garage was chosen and served its purpose perfectly. I love the fact that I still have those memories dating back 34 years and which, unlike today's digital files, aren't about to disappear into cyberspace or end up on a disc or storage system that can go t\*t's up at any second! Pete Scott, Tyne & Wear

### **ADAPTER DIDN'T SURVIVE**

Regarding the letters in AP 12 November and 10 December 2011 about digital sensors for old film cameras, a company in America (Silicon Film Technologies inc) created an adapter to convert film SLR cameras from 1999-2002, but I believe it went bankrupt due to lack of investment and some technical problems, together with the subsequent introduction of digital SLRs. There are pictures of it on the internet – just type 'Silicon Film' into Google Images. Roger Scothern, Cambridgeshire

### **DIGITAL FILM**

In response to MJ Burrows' letter in AP 10 December 2011 about someone designing a digital back for a 35mm camera, I was sure I recalled Kodak doing something with Nikon along those lines, and after looking around a bit I found that they made a series of DCS 400 backs for the F90 - initially, a 1.5-million-pixel sensor with a 2.6x crop, and later a 6.2-million-pixel sensor with a 1.3x crop. Perhaps it would be possible to pick one up second-hand if people are really that interested. At about the same size as the camera again, however, it doesn't make for a very portable system!

I have to agree with Damien's comments. though. Although this type of system may have made some sense back in the mid-1990s, turning a film camera into a digital camera makes little sense now with every manufacturer producing good digital models. There may be a lot of new options on modern DSLRs, but you don't have to use them – all the traditions controls are still there, generally in the same place as they are on film cameras, all of which means it really isn't hard to make the switch.

Matthew Maddock, via email

AP reader Peter Morrison adopts a new approach to photography after he decides that digital technology has made him a lazy snapper

I DELIGHTED in acquiring a new Olympus C-3000 in 2000, and even more so in my E-1 DSLR when I was able to afford one as the price dropped markedly in 2006. A few months ago, the hard drive on my computer finally became full, mainly due to the number of digital photographs I've taken in the interim, so I decided a clear out was needed while I awaited a bigger hard drive.

As I weeded out the unsatisfactory photos, I found myself disappointed at the quality of much of my output. It wasn't all bad – I've been a keen amateur for 35 years, and I am capable of turning out a good photograph – but what struck me was that there were a multitude of similar, uninteresting photos of nothing much in particular, yet when I took them the scenes must have caught my eye or conveyed something important to me. Now, as I look at them again, only a very small percentage strike me as worth printing out, and there are even fewer that I would wish to put on my wall. Most of the photos could be described at best as being memories of good times.

In itself, there is no harm in that if, like most people, that is all you set out to do when pointing a camera. But in common, I'm sure, with other regular readers of AP, I have always thought of myself as capable of more. I set about analysing my old boxes of photographs from when I started taking photos in the mid-1970s. I noticed that many of these photos were much better than the ones I have been taking for the past 11 years or so. There were definitely far fewer unsatisfactory photos, despite them having been taken on technically inferior equipment.

My first camera was a well-used Kodak Instamatic that was given to me by a relative when I was 13. The Instamatic required the use of flashcubes indoors. I came from a working-class family and the cost of developing colour negatives and replacing the flashcubes meant that I had to carefully consider each frame before pressing the shutter, especially at indoor family events. Remembering this led me to wonder if I had become lazy because the financial cost of taking poor pictures on a digital camera is negligible. For the past few months, therefore, I have been conducting an experiment. I have not allowed myself to take more than the equivalent of a roll of film (24 exposures) at any event or function, or on any day trip to see if it made a difference to the quality of my pictures. Put simply, it has!

Limiting myself in this way made me concentrate on all technical aspects of the photograph more than I had been doing, but in particular, I have returned to thinking more about composition than I have done for a long time. It's fair to say that I'm now actively seeking out more interesting photos again and taking them with renewed vigour and more importantly, care.





# PHOTO INSIGHT

Heather Angel discusses how focus stacking can produce beautiful 3D images of plants

THE PLANT you see here is called Nigella damascena, otherwise know as love-in-a-mist. It belongs to the buttercup family and one that has been grown in cottage gardens since Elizabethan times. When I first looked at this plant it was the arrangement of the flower and the leaves that really got me interested in taking a photograph. It's a very threedimensional specimen, which gave me food for thought when looking at it from a macro perspective. When you're shooting macro photography and want a little more depth and coverage of the subject, you stop down your aperture to give yourself a greater depth of field. However, this plant was a problem as there were so many components that were sticking out into the foreground and receding into the background. It's a very complex structure, and one that is difficult to photograph in macro due to the fact that taking the aperture down to the maximum f-stop would result in a loss of image quality.

As it's guite a complicated plant, I wanted the background to be as simple as possible. That was important as I had all those fine bracts (leaves) all over the place. The background is a white board, which may not be the most exciting thing in the world, but when you're working with such a fascinating plant you want all the attention focused on the subject. I shot the image using a Nikon D3 camera with a Micro-Nikkor AF-S 105mm f/2.8 lens, and lit the plant using a Nikon SB-900 Speedlight with a Honl sotftbox, which gave the image a lovely soft light. When you're working with a white background you have to be careful not to cast a shadow on it. You must put the subject in front of the background and then light it from such an angle that the shadow falls outside of the field of view.

I soon realised that this plant would be an ideal candidate for a technique called focus stacking. Stacking is one of many techniques in digital imagery that help us when we want to produce an image where all plains of focus are pin-sharp. You could potentially apply the same kind of technique when working with film, but that would involve a lengthy process of scanning every frame and then combining them in post-production.

It is possible to take a focus-stacked image and focus on each plane manually, but there's a great risk of inaccuracy. My method is to mount the camera on a focusing rail (sometimes called a focusing slide). The one I use is an American model called a B150-B macro-focusing rail (see right), which I bought from the USbased Really Right Stuff (reallyrightstuff. com), although there are plenty of other macro stages available in the UK.

The first thing to note is that there must be no wind, because if there's even the slightest shift in the position of your subject it will throw your photograph completely out of balance and the individual frames won't match up. You must also have constant light. As I've said, I used flash for this, but it was incredibly important that I mounted it on a lighting stand so the light fell in exactly the same place every time. Had it been handheld this wouldn't have been possible.

When I had my camera mounted on the rail and the rail mounted on the tripod, I focused on the area closest to the camera. That's the logical starting point. From there it's a bit of trial and error because you need to work out how much to shift the focus each time. You change the focus by rotating the knob at the back of the rail, which then moves the camera closer and closer to the subject. As the camera moves forward, the focus moves further into the subject, so each frame has a different portion of the subject in focus. It's worth experimenting because you may find that going by the measurement guide on the rail isn't guite right for your subject. You may want to go in more or less than what it tells you. When you've taken your final frame, make sure that you're focused on the furthest point.

If you end up with a huge number of images, you can always select every other frame rather than using every single shot there are actually 41 frames in this image.

I used Helicon Focus (www.heliconsoft. com) to combine all my shots. Once you have your images loaded into the software, they come up as a series of thumbnails and vou select which ones you want to use in your final image. It could be every single shot or every other one. The software will then match up every frame and produce your final image. It doesn't take long and the results can be absolutely stunning.

A lot of people know about focus stacking, but few put it into practice. It's now possible to produce images of flowers that are threedimensional and actually quite close to how a painting would look, as each part of the image is in focus. It's a beautiful effect and I wholly recommend giving it a go. AP

Heather Angel was talking to Oliver Atwell



### **HEATHER**

An internationally renowned photographer of the natural world and author of more than 50 books, Heather brings her expertise to AP

To see more images by Heather, visit www. heatherangel. co.uk or www. naturalvisions. co.uk. Heather regularly runs workshops at the British Wildlife Centre. For information on courses run by Heather and her son Giles, visit www.photography andphotoshop courses.co.uk

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# Portraiture

### The Amateur Photographer Masterclass with **Andrew Sydenham**

AP photographer **Andrew Sydenham** demonstrates to three readers how a simple arrangement of lights can produce effective portrait photography. **Oliver Atwell** joins them

MANY photographers begin their love of photography by taking pictures of their friends and family. Be it holiday snaps or makeshift portraiture set-ups, shooting people we're comfortable with is an easy way to start understanding the ins and outs of our cameras and how light interacts with the subject being photographed. That's why in this *Masterdass*, AP's resident photographer Andrew Sydenham will be exploring the basics of portraiture and how a simple set-up in the home can produce effective results.

'In this *Masterclass* we'll be looking at some very basic lighting,' says Andrew. 'We'll look at how we can use light to shape and soften our subject, as well as shadow reduction on the subject and the background. We'll start by looking at high-key lighting and how we can photograph our subjects against a pure-white background.'

Andrew says that different lighting set-ups can create various degrees of mood within an image. 'After the more commercial-looking portraits produced with high-key lighting, we'll take look at low-key lighting,' says Andrew. 'Low-key is a lot more atmospheric and expressive, so we can have plenty of fun exploring that. It's a firm favourite with a lot of people who work in portraiture and the results that you can achieve are very expressive.'

Rather than using models, our readers will be photographing each other, meaning that they can feel comfortable moving at their own pace. The day will also find our readers working with two small sets.

'The sets we'll be working with today are being kept to an absolute minimum,' says Andrew. 'The idea is to work in an area that can easily be replicated in the home. The key thing to remember throughout this whole day is how these techniques and ideas can be applied to objects and lighting found around the average home.'

Andrew will also show the readers some helpful accessories, such as snoots and softboxes, that can either be built from scratch at home or bought cheaply online.

'When you realise how easily these objects can be made at home, you'll begin to see that producing your own basic portraiture images need not be a matter of renting out a studio,' says Andrew. 'Portraiture is one of the most fun things you can do. There's nothing more satisfying than manipulating the light to bring the best out of your subject.'

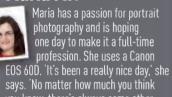
### Your AP Master... **Andrew Sydenham**



Andrew has been a London-based studio photographer for more than 20 years, working for a wide variety of editorial and

advertising clients. Specialising in food and still life, he has contributed to more than 100 books and magazines. He provides product photography for *Amateur Photographer* and *What Digital Camera*, and is passionate about lighting techniques and equipment. Andrew also teaches on Foundation in Photography and Foundation in Digital Photography SPI courses.

### The AP readers... **Maria Mil**



EOS 60D. 'It's been a really nice day,' she says. 'No matter how much you think you know, there's always some other little tip that can change the way you approach your subjects.'

### **Chris Randle**



Chris enjoys shooting various subjects, but is particularly keen on portraiture. He uses a Canon EOS 5D Mark II. 'It was

a brilliant day,' he says. 'Getting a successful portrait image isn't always the easiest thing to pull off, but this day helped no end."

### **Colin Roberts**



Colin describes himself as a keen amateur who started taking portrait images around two years ago. He uses a Canon EOS 400D.

Today has been a great opportunity, he says. Having had a bit of a break from photography, this was a great way to get back to doing what I love.

'A common problem for anyone new to portraiture is trying to make sure every part of the subject's face is in focus'

### Breaking it down

**THE FIRST** thing that Andrew is keen to discuss is the type of equipment that today's readers will be using.

'Today we're in a studio environment, so we'll be using the continuous lighting emitted from our monolights, says Andrew. 'We'll also be using a series of accessories that we can attach to our lights to shape and mould the subject. However, I don't want us to look at these lights and accessories as studio equipment. A lot of people can become a little overwhelmed by the numerous buttons and switches on this type of equipment. We just want to use these lights at the most basic level. At the end of the day the lights are just bulbs that can be switched on and off, just like a desk lamp or overhead light. A simple device like a directional lamp can produce some fantastic results when applied correctly. Everyone has desk lamps lying around and these little lights can produce some serious lighting. If you can control that light by using things like makeshift snoots and softboxes, then you're halfway to producing successful portraits at home.

Andrew is also keen to point out that the accessories the readers will be working with today can be put together using everyday objects.

A softbox is just a box,' says Andrew. 'The only difference is that it has a sheet of translucent material over the opening to diffuse the light. That isn't difficult to do yourself using a cardboard box and some tracing paper or kitchen roll. If you want to diffuse the light even more, you just double up on tracing paper. A snoot can be made from a piece of thick black card rolled into a

cone shape and placed over your light source. The point is that anything we do here today can be replicated in the home. Everyone has white sheets or card that can be used as a reflector. That's one of the most exciting things about this – the DIY trial-and-error nature of trying to replicate these effects in your living room.'



**AS WITH** any genre of photography, your choice of lens should be a primary consideration.

'The two lenses that are, in my opinion, ideal for portrait photography are a 85–100mm and a 70–200mm,' says Andrew. 'Both of these should provide a comfortable amount of distance between you and your subject, while using a zoom lens gives you a bit of free range to move in closer or a little further away from your subject without having to move your position.'

A common problem that photographers new to portrait photography can encounter is trying to make sure that every part of the subject's face is in focus. Anyone who has experience in portrait or even wildlife photography will know the horror of opening an image on–screen only to find that while the subject's nose is in focus, their eyes lack the necessary sharpness.

'Take your time and think about what you are doing,' says Andrew. 'There can be a tendency when working with live subjects to feel under pressure and rush things. I would suggest using autofocus to lock onto your subject and then switch to manual to tweak the focus and ensure the eyes are pin sharp. What you are looking to get in focus is everything from the tip of the nose to the ears. The thing to know is that there is a delicate balance between your light source, ISO, shutter speed and aperture. The important thing, as I'm sure everyone understands, is to get the eyes in focus, but you should really strive to get the whole head pin sharp.'

There are ways to ensure that you get your subject completely in focus, says Andrew. 'The most obvious thing to do is to close down your aperture,' he adds. 'If you're working with f/5.6, try closing it down to f/8 or f/11. However, that means you're going to have to compensate for the reduced amount of light that is reaching your sensor. You could perhaps try using flash or introducing a second light source (including window light). If that isn't an option, you will either have to increase your ISO (although this could result in noise) or you could decrease your shutter speed. These may sound like obvious things to say, but you'll be surprised how many people neglect these basic technical principles.'







**ANDREW** explains how to use reflectors to the best effect. 'The best way to establish a more balanced distribution of light is to use a reflector,' says Andrew. 'A white reflector will bounce light back into a subject, which will help to soften areas that would otherwise be quite dark, and act as a general fill light. Silver reflectors reflect more light back into your shot and are a lot cooler with regards to colour temperature,' adds Andrew. 'The effect will be a little more dramatic and give you stronger contrasts. Alternatively, a gold reflector will project warmth onto your subject.'

### High-key lighting

A SINGLE light source is the most obvious starting point when shooting portrait photography, although Andrew says it can sometimes result in some unsatisfactory images.

'It's worth setting up a single light with no softbox or reflector and using it as a reference point that you can build from,' says Andrew. 'You'll see that the light is throwing a rather harsh shadow onto our background. It could be that this is the effect you're looking for, but at the same time it can also be an incredibly distracting element. It's a common error in images by people still trying work out the principles of portrait imagery, but we'll look at a way to fix that later'

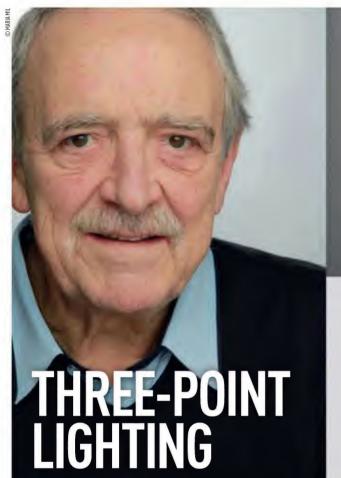
Andrew says that a single light source is perhaps not the most flattering of set-ups, as the light can emphasise wrinkles and hair. 'Using a single light produces the kind of contrast-heavy light you'll use when you want to really explore the nooks and crannies of someone's appearance,' says Andrew. 'It's definitely not the kind of light you'll want to use if you're looking to flatter someone. However, as we'll see, it can be used brilliantly in low-key moody portraits when working with a dark background."

If you're looking to create a flattering portrait, then the use of a softbox will give you the desired results. 'The softbox will diffuse the light and spread it out more evenly across your model,' says Andrew. 'Placing a reflector on the opposite side of the subject will then disperse the harsh shadows that

we just discussed, yet still retain enough depth in your subject so it isn't completely flat.'

Rather than using a softbox, readers may want to consider using an umbrella. 'A parabolic umbrella is a way of aiming light away from your subject and into a reflective umbrella that bounces the light back onto the subject,' says Andrew. 'As the light is reflected, it spreads over the subject and invariably softens the light. The key thing is that, because of the shape of the umbrella, it actually wraps the light around the subject."







**ANDREW** suggests that if anyone is looking to create a classic high-key shot they will need to introduce another light source. The method that Andrew is referring to is called three-point lighting, where three lamps (or in this case two lamps and a reflector) are employed to illuminate the subject.

'You'll have three sources of light,' says Andrew, 'comprising a key light, a fill light and a back light (otherwise known as a rim light). The key light is the principal source of illumination and

will shine directly on your subject. The fill light (our reflector) will balance the key light and fill in the darker parts of the subject. The back light will then shine on the subject from behind, helping to separate your model from the background and provide some definition. It's a classic set-up and one you'll no doubt use again if you decide to pursue portrait photography seriously. It's a very commercial way of working, but it's a simple method that can help you understand lighting.'



### **Snoots**

ON A FINAL high-key note, Andrew gives a quick introduction to a handy little item called a snoot. 'A snoot is an attachment that can work in either high- or low-key images,' says Andrew. 'It's a conical-shaped object that attaches to the front of your light and narrows down the beam so that it lands on a concentrated area. Look at the image of the flowers (right) and see how the light falls on the subject. If you want to illuminate just one area, such as the face, it's a great tool. It's also easy to make out of thick black card.'

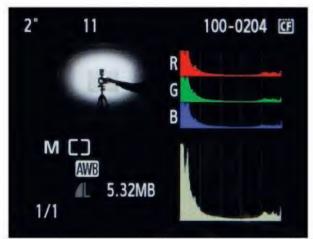


### Would you like to take part?

**EVERY** month we invite three to five AP readers to join one of our four experts on a free assignment over the course of a day, with food and refreshments provided. The experts are **Tom Mackie** (landscapes), **Cathal McNaughton** (documentary and photo essays), **Annabel Williams** (location portraiture) and **Andy Rouse** (wildlife) Our next confirmed *Masterclasses* will be with

Cathal in February and Andy in March. If you would like to take part, visit www. amateurphotographer.co.uk/masterclass for details of how to apply. Please remember to state which *Masterclass* you would like to attend and make sure you include your name, address, email address, daytime telephone number, some words about your work and three or four of your images.





Notice that the information on the histogram is all pushed towards the left-hand side of the graph, which shows a lack of light



### Low-key lighting

CHIAROSCURO lighting is a term that is more commonly applied to Renaissance and Baroque paintings. The style was used to introduce a sense of realism into paintings, by using the contrasts between light and dark tones to create a sense of depth. More recently, it is a technique that has found its way into the world of photography. Readers may be more familiar with the method under its less intimidating name of low-key lighting, a set-up generally shot against a black background.

'Low-key lighting deals with the contrasts between light and dark areas,' says Andrew. 'It's an expressive way of lighting your subject and is enormous fun to play around with. It's a look that we're used to seeing in classic film noir gangster movies, and is therefore seen as very cinematic.

'You're essentially using the same simple set-up that you did when you were working with the white background – namely, a single light source and a reflector,' continues Andrew. 'It's an excellent set-up to use when you're stuck with just one light source. The simplest way to achieve this look is to place your light directly to one side (around 2–3ft or 60–90cm away) and position your reflector on the opposite side. However, it may be that you want one side of the face to be completely enshrouded in shadow.

If you do, remove the reflector and work with the single key light.'

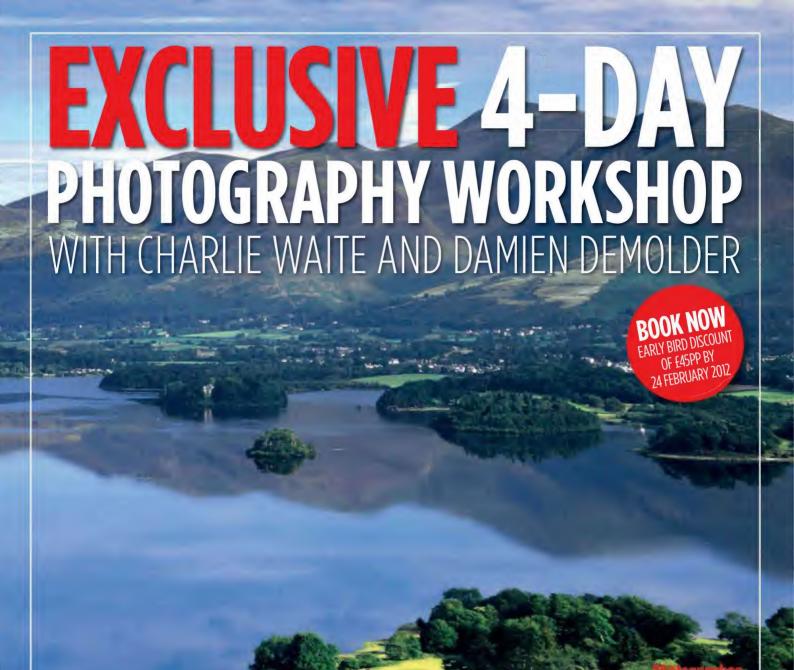
Low-key lighting is a method that demonstrates the idea of 'sculpting with light' perfectly. 'When you work with low-key lighting, you really begin to appreciate how you can use light to emphasise the depth of a subject,' says Andrew. 'A photograph is a two-dimensional medium, but using light can help us create the illusion of three dimensions. Taking the idea of sculpting somewhat literally, we can employ barn doors. Barn doors are used to control exactly where the light falls. You either open or close the doors to prevent the light falling onto any areas that you want to keep black. This can be easily replicated at home using some thick black card and taping it to the side of your light source.

'Low-key lighting is a look that naturally lends itself to monochrome,' says Andrew. 'It adds real atmosphere and mystery. When you take a low-key image it's worth seeing what it looks like in black & white. The high contrasts that you'll get from using a single light source are incredibly dramatic. When you import your file into Photoshop, go to Image>Adjustments>Channel Mixer and click the Monochrome box. You can then adjust the Levels accordingly.

Working at home can carry the risk of ambient light coming in through a window, ruining an

otherwise good low-key shot. But Andrew has a valuable tip. 'When you're working in a place surrounded by ambient light, it can be tricky getting the blacks completely black,' he says. 'The thing to remember is that you want to keep your ISO as low as possible as digital grain will really show up on a dark image. Before switching on your light source, set your camera to manual exposure mode and your f-stop to the widest aperture possible. You should then close the aperture down further and further (manual mode will ensure that you maintain the shutter speed that you intend to use for the shot) until any ambient light has disappeared, You'll be able to see if you have any light from the back of your preview screen (the screen will be black). Check your histogram – the graph of the histogram should be towards the left-hand side of the chart.

'Low-key lighting deals with the contrasts between light and dark areas. It's an expressive way of lighting your subject and fun'



ue to popular demand, we've decided to run another exclusive Landscape Photography workshop hosted by landscape legend Charlie Waite and AP Editor Damien Demolder.

This exclusive tour will take place from 7-10 May 2012 among the enchanting landscapes of the Lake District. A group of just 14 photographers will be given guidance and

Based in the heart of the Lakes, at the charming Borrowdale Hotel, the group will travel in two minibuses to fantastic locations further afield. Charlie Waite, the founder of Light & Land, has a wealth of experience photographing Lakeland scenes and is expert at finding those magical

compositions that often elude others. Damien Demolder is gifted at explaining creative technique, as well as being knowledgeable about photographic equipment and its use.

The Lakes provide an astonishing variety of landscapes, from the bucolic beauty of sheep grazing in the Newlands Valley and the stark setting of the Neolithic Castlerigg Stone Circle beneath shapely Blencathra to the lovely wooded shore of Rydal Water, the awesome Hardknott

Pass and the towering bulk of the Scafell range, with England's highest mountain.

The evenings will provide the opportunity to receive constructive feedback on your own work. This tour is designed to appeal to photographers of all levels and experience, whether they use digital or film, and any format.

### **INFORMATION**

Dates: 7-10 May 2012

(arrive evening 7th, depart evening 10th) **Price:** £850pp if booked by Friday 24 February 2012; £895pp if booked after 24 February 2012 Includes: Full-board accommodation, with daily packed lunch, transport during tour, tuition from Charlie Waite and Damien Demolder.

**Excludes:** Travel to and from hotel, insurance. Final booking: 9 March 2012

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# Behind closed doors

**Robert Ormerod's** Red Road documentary project traces the lives of asylum seekers in Glasgow. He talks to **Gemma Padley** about his work and offers an insight into what it takes to produce a compelling photo essay





**IT TAKES** courage and confidence to produce a visually engaging photo essay, whether you are familiar with your subject or not. To express what you want to say in a powerful, thought-provoking way takes skill and commitment. One photographer who has worked hard to hone his skills in this area is Robert Ormerod, who lives in Edinburgh. Upon finishing his NCTJ photojournalism course at Sheffield college a few years ago, and having worked at newspapers and press agencies, Robert decided he needed to take the next step and produce his own photo essay.

'After my course finished, I moved back to Scotland with the intention of pursuing photojournalism as a career,' he explains. 'I started to work as a freelance photoiournalist, but I felt a burning need to do a proper documentary story – that's the reason I wanted to get into photography in the first place. But I hadn't quite found an issue I wanted to investigate at length. That was until I covered a news story about a suicide at Red Road housing estate in north Glasgow in March 2010. I knew immediately there was the potential for a longer photo story. As soon as I arrived I thought the place was visually interesting, he continues. 'There was an intense feeling of oppression in the air.'

Red Road is an area of Glasgow that provides temporary accommodation for several hundred of the 2,000 asylum seekers living in the city. Once seen as the solution to Glasgow's housing problem, it has subsequently become one of the most socially deprived areas in the UK. 'The people who live here are under constant threat of detention or deportation.' says Robert. 'Many of the residents have serious mental-health issues that stem from conflict or torture. These are often exacerbated by the isolation caused by a lack of English skills, racial abuse and other stringent conditions within the asylum system. Stuck in an indefinite period of transition, asylum seekers here are unable to start the new lives which they have so desperately sought."

### **GETTING STARTED**

With the subject decided, Robert went back to the area as much as he could over the ensuing months, fitting the project in around paid work. Sometimes he took pictures from outside the flats, while at other times he approached the people directly, knocking on their doors, explaining what he was doing and asking them if they minded him taking pictures. As time went on, Robert got to know some of the residents, who in

Asylum seekers travelling on a bus near Red Road. Under UK law. a person seeking asylum is not permitted to work turn got to know him, although there were limitations to the depth of the relationship he was able to forge.

'The language barrier was a huge challenge,' says Robert. 'Many of the people didn't speak English, so I couldn't always convey what it was I wanted to do. Fortunately, the first people I approached spoke quite good English, so I could explain what I was doing. I met several families who let me into their homes on several occasions. They would then suggest other families to approach and it developed from there. Some people would say no, but others would say yes. If they said no, I wouldn't photograph them. I only followed the people I could communicate with, but even then there was a limit as to how much they would allow me to be around. I wanted to be clear with people about what I was doing and what the pictures were for,' he adds. 'I didn't want to take advantage of the people living there.

'It takes a lot of confidence to go out and make a project like this happen,' he adds. 'At times I wasn't even sure if it would come together as I hoped. But I believed in the story and felt a connection to it. It's about overcoming the fear of failure. My passion for the story pushed me to

keep going back.'





Above: Ajit Singh lifts weights in his flat in Red Road. Ajit has been attacked twice since coming to the UK and is often afraid to leave his home

Below: A group of men stand under a banner at a protest

'Something in your mind will always influence how you take a photograph'



**TELLING A STORY** 

'This was my first documentary project, so my approach wasn't overly organised,' says Robert. 'But as the project began to take shape I started to have a clearer idea of the shots I needed. I went through stages of edits, reviewing the images I'd taken and working out what I needed to capture to fill in the gaps. Initially, I wanted to tell the story of the asylum seekers, but then the story became more of an exploration of the pressures these people are under — the constant threat of deportation, for example, and their vulnerability. It is a story of many individuals rather than of any *one* person.

'Quite often I'd visit Red Road and not take any pictures that I'd be able to use,' he adds. 'There were days when I wouldn't meet anyone or people were busy. It was quite a slow shooting process in that way. A lot of people didn't have much to do — how

do you tell a story of someone sitting in a room for 12 hours straight? This is when I started looking for a more lyrical style. I moved away from documenting the literal towards trying to convey the emotional side. For example, in the image of the people on the bus (left), you don't see the people's faces. I wanted to convey the feeling of being hunted, having an anonymous lifestyle.

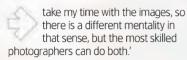
'I don't think you can ever be a completely objective observer,' he says. 'Something in your mind will always influence how you take a photograph. Ultimately, you have to say, "This is what I feel the story is and this is how I feel it should be conveyed".'

### **CAMERA GEAR AND SHOTS**

For the project, Robert used his Canon EOS 5D Mark II with 24-70mm and 70-200mm lenses. He used the 24-70mm mostly, and occasionally a 50mm prime lens. Most of Robert's images were taken during the day, so getting a correctly exposed image wasn't a problem. At night he used a higher ISO and adjusted his camera settings manually, constantly responding to how the light was falling on the subject. He only worked with available light. Robert took a variety of shots, including portraits and environmental images. He tried to strike a balance between interior and exterior shots, details and even some landscapes. 'I wanted to ask questions through the images rather than tell people what to think,' he says. 'The viewer can decide what they feel that the image means.'

So is there a different approach needed when covering fast-moving hard news as a press assignment rather than engaging in a longer project over a period of weeks or even months? 'I think there is a difference,' says Robert. 'If you're aiming to send your images to the newspapers, they may have a particular style and require the images to be information driven. I didn't want that pressure to conform to what newspapers want. You also have to file the images straightaway and again I didn't want that pressure. I could





### **COMPOSITIONAL APPROACH**

Robert doesn't have a set approach to composition, but instead responds to what's happening in front of him. 'You move to where you need to be to get the best possible composition,' says Robert. 'I was there in an observing capacity, looking to capture the interaction between people. There are millions of possibilities as something is happening, but it comes down to instinct. It's a continual process – as you

The decaying Red Road tower blocks among freezing fog and heavy blizzards

move through you adjust certain things. Sometimes it's about working a subject until you have the shot you want. Occasionally, you see something and realise it could happen again, so you watch for when it does.' Robert's decision to use black & white was a straightforward one. 'I felt that the subject matter lent itself to black & white," he explains. 'I felt it suited the grittiness I was trying to convey.'

One of the themes in the project is of people constantly in transition. In a way, Robert's images capture a trace of their lives and a suggestion of their personalities, such as a child glimpsed through a window or a woman shown in profile, her face shrouded

in shadow. Following technical 'rules' to the letter didn't really apply. In some of the images, contrasty light adds to the moody atmosphere, while sometimes the images are slightly out of focus. These things are an important part of the poetic appeal of the images, their mystique.

### **FINAL EDIT**

An important part of Robert's editing process involved showing his work to other people – those whom he trusted to offer an honest opinion about what worked and what could be improved. 'When you're so involved in what you're doing and attached to your images, it's hard to step back and



see what the project needs,' says Robert. 'You need people who aren't involved to offer an element of objectivity. I'm part of a collective called Statement Images (www. statementimages.co.uk), and while I had my own idea of the photographs I wanted to include, it was helpful to discuss this with other people."

The difficulty when editing is deciding not only which images to use, but also how they should be arranged to ensure they flow, Robert explains. There is narrative to the work both within an individual image, but also through the sequencing of images. 'You have to make sure each picture goes with the one before and after it,' he says.

'Each picture needs to be visually strong in terms of the use of light and so on, and you also have to think about what sorts of messages the images convey and how these all work together. You need to start and finish strongly – to open with an image that provides some information, to set the scene. Once you have the bones of the story, you start thinking about what shots will work well in between.

'Choosing a final image is much more difficult. How do you finish something that is still happening? I'll look for images that I feel have a mood - in other words, thinking about what the image makes you feel. Producing the final edit is about telling possible. I'll edit out any images that don't contribute to that story." the shots he took –a shorter edit of 15

In the end, Robert made two edits from images to pitch to picture editors and a longer edit of 27 images, which is on his website. Interestingly, some of the images from the first day's shoot, such as a candlelit vigil and the protests that took place after the suicide, made it into the final edit. 'I love images that make me feel strongly about something, or make me think about something in a new way,' says Robert. 'I want to make people think about things they might not have thought about.' AP

To see more images by Robert, visit www. robertormerod. co.uk



AP publishes more reader photographs than any other photography magazine

# ReaderSpottight





### The Editor's Choice wins a Kata DR-467i Digital Rucksack worth £99.95

The Kata DR-467i Digital Rucksack will accommodate two DSLRs with mounted lens, three-four lenses and flash, with space for personal gear, a laptop and small tripod. By removing the padded bottom camera insert you can easily convert this rucksack from a camera bag to a daypack when not out shooting.

www.manfrotto.co.uk

# How to submit images to Reader Spotlight Please see the 'Send us

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer. co.uk/spotlight



### Michel Hershen USA

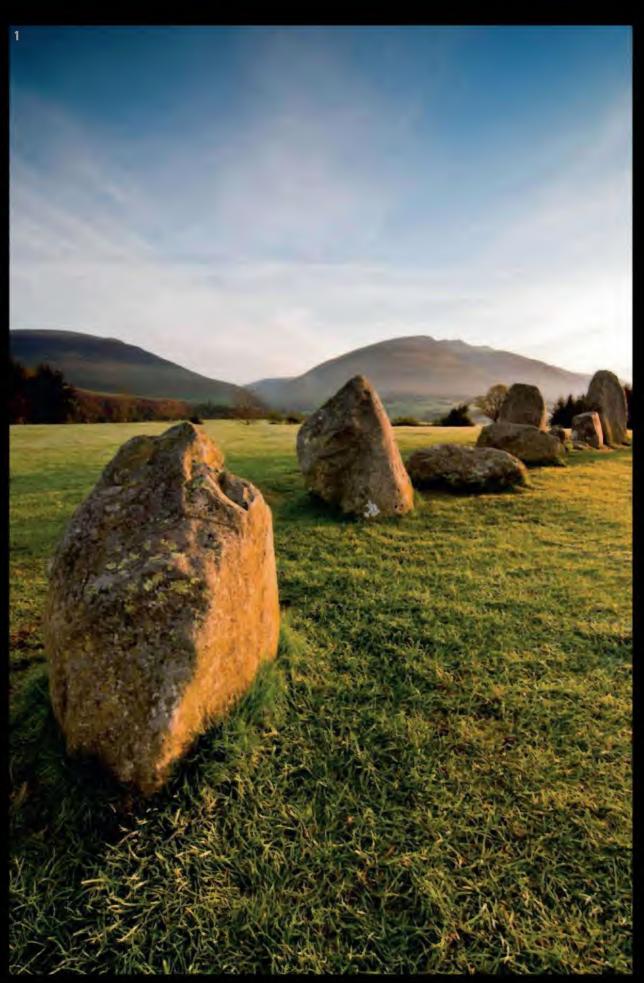
Michel has been featured in our Reader Spotlight pages on a few occasions, but it's always worth seeing what he is up to. 'I love the challenge of combining interesting subject matter and wonderful light in a compelling compositional framework,' he says. 'My use of light is probably a reflection of the fact that my wife and I have been collecting paintings for the past 30 years. I'm interested in both grand panoramas and the more intimate expressions of nature.'



### **Grand Canyon**

1 This epic scenes makes use of a single leading line Nikon D300, 18-200mm, 1/50sec at f/20, ISO 200, circular polariser

Boiler Bay 2 The trail of sunlight leads the viewer's eye to the horizon Nikon D300, 18-200mm, 1/60sec at f/18, ISO 200, ND filter Butte at sunset 3 The warm light gives depth and contrast to this shot Nikon D300, 18-200mm, 1/8sec at f/25, ISO 200, circular polariser



Stone circle
1 The warm
light falling on
Castlerigg stone
circle gives a
real depth to
this image
Sony Alpha 700,
11-16mm, 1/30sec
at f/11, ISO 160, 0.6
ND grad, tripod

High Edge 2 The striking sidelighting brings out this impressive sea of rocks at Buxton Sony Alpha 700, 11-16mm, 1/60sec at f/11, ISO 160, 0.6 ND grad, tripod

Thorpe Clouds
3 These are the kinds of colours that are difficult to find outside of sunrise and sunset
Sony Alpha 700, 11-16mm, 1.6secs at f/11, ISO 160, 0.9 reverse ND grad, tripod

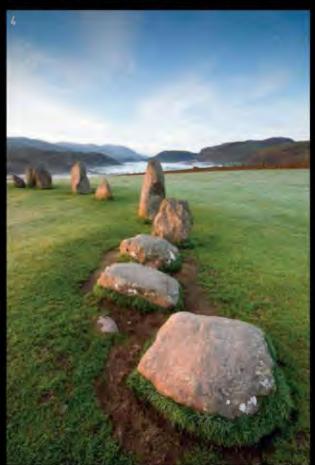
Keswick
4 Again taken at
Castlerigg stone
circle, James has
used the stones
to lead the
viewer's eye
Sony Alpha 700,
11-16mm, 1/10sec
at f/11, ISO 160, 0.6
ND grad, tripod



James Grant Nottinghamshire

James started taking photographs in 2008 in order to archive the memories he came across on his walks through the British countryside. His first camera was a Sony Alpha 200 with 18-70mm, but these days shoots using a Sony Alpha 700 and a variety of lenses. His favourite subject, as can be seen from his selection here, is landscapes, and he holds a particular fondness for visiting the Peak District, especially around the Chrome Hill.









What a great shot of Mr Rat.
The lighting works really well,
as it has produced a neat rim
of brightness around him so
he really stands out from the
background – and there's just
a little sparkle in his eye and
his illuminated whiskers. That
Peter has caught him about
some characteristic business
– sniffing the air – makes this
profile shot even more special
– Damien Demolder, Editor

### **Peter Preece**

### Warwickshire

Peter started taking photographs in 1995 after he was made redundant. Using his time to develop his skills, he began shooting wildlife and natural-history subjects. Peter often photographs hides that he has constructed himself in Warwickshire and even shoots in Spain when he wants to produce macro images. In the future, he intends to continue shooting wildlife and developing his image portfolio.





### Brown rat

1 Peter achieved this shot by baiting the area for several days and setting up two flash units triggered remotely Canon EOS 40D, 28-135mm,

1/250sec at f/11, ISO 400, flash

### Adder

2 There is a sinister quality to the adder's head breaking through the surface of the green water

green water Canon EOS 40D, 100-400mm, 1/250sec at f/8, ISO 500

### Banded demoiselle

3 The simple and delicate structure of the damselfly and plant are a fascinating subject against the minimal background Canon EOS 40D, 105mm,

Canon EOS 40D, 105mm, 1/125sec at f/16, ISO 200, tripod

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SIGMA LENS **APO MACRO** 150<sup>mm</sup> F2.8 EX DG OS HSM



Outstanding optical performance, high speed auto-focusing and Sigma's unique Optical Stabilisation.

This large aperture, optically stabilised, macro lens offers 1:1 macro reproduction whilst maintaining a orrest it macro reproduction whits maintaining a greater working distance from the subject - perfect for capturing stunning photos of butterflies and insect. Optical performance is bolstered by the use of SLD glass, Sigma's Super Multi-Layer Coating and a rounded 9 blade aperture for beautiful bokeh effects. HSM provides fast and near silent auto-focusing and the lens also accepts Sigma's matched 1.4x and 2x APO
Tele Converters giving even greater macro reproduction.

# APappraisal Expert advice, help and tips from AP Editor Damien Demolder

### **Ladybird** Neonila Rabl

Sony Alpha 230, 18-55mm, 1/100sec at f/5.6, ISO 100

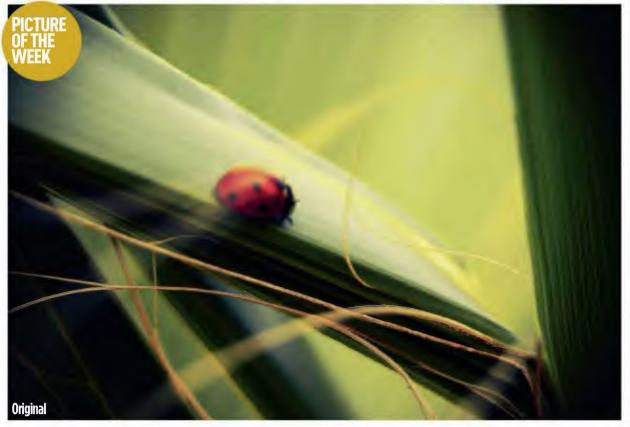
WE CONSTANTLY strive for sharpness and clarity, so perhaps we sometimes find it hard to step back to realise that art does not always have to be detailed.

In this image, Neonila has achieved sharpenough focus, but the movement of the grass-like strand across what we'd consider to be the subject area has created a blur. It is a very interesting, and arresting, effect, and because it seems to trick the brain slightly we spend a bit more time working out what is going on.

The blur is nice enough, but actually it is the lighting that really makes the shot. The low side angle lends everything shape and form, and delivers a great sense of three dimensions. I wondered if the colours are a bit strong, and have tried a less saturated version, but I'm undecided which is the better image. I suppose they are just different.

It's an excellent picture, Neonila, and my picture of the week.







### How to submit vour pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and include details of equipment used and exposure settings. Send your images to Appraisal at the address on page 3. Enclose an SAE if you want them returned

CAMLINK

#### Wonderland Ian Bullivant

Pentax K-x. 18-250mm. 1/160sec at f/8, ISO 200

I AM QUITE a fan of images that have been aged: not so much the attempt to convince the viewer that the picture was taken in the 1800s, but rather to inject a little of the atmosphere of how photos were taken in the early days of photography. Antique-style imaging is becoming popular enough to appear on some compact cameras and camera phones, but usually the images created appear to be attempts at making a modern picture look yellow, rather than to create a picture with the characteristics of something that is truly old.

lan has used a plug-in software application to treat his image, but while I like the sentiment there is an element of credibility that's missing. I'm not sure why the picture is lightened at the edges in a uniform manner, as lenses would have been more likely to create darker corners. Also, the camera is looking slightly upwards when slow emulsions would have dictated that a tripod would be needed. The tripod would surely have held the camera straight.

Consequently, I've straightened the perspective using the tools in the Lens Corrections filter in Photoshop. I've also cropped the image to a set of proportions people are more readily able to believe of an old picture. Here I've used 10x8 (or 5x4) edge proportions, and to enhance the sense of it being a large-format





**Edited** 

Adding red and yellow to the shadows creates a variable brown that you can mix camera I've added blur to the forward columns to recreate the shallow depth of field that such a camera would produce at normal apertures. I've darkened the whole frame, increased the contrast with a curve and then darkened the corners as though the lens couldn't quite cover the

plate (vignetting). Finally, I've adjusted the colours, using Color Balance, to create a deeper tone in the shadows.

I like the way the children are posed and I like the setting that lan has chosen, but sometimes it takes more than a quick fix to recreate a complicated atmosphere.

#### **Shells** Stephen Thomas

Canon EOS 1000D, 18mm, 1/6sec at f/3.5, ISO 400







Added contrast hides the background and makes the shells more prominent in the image



**STEPHEN** says that he shot these shells, which he had been staring at in his house, because he liked the perspective. I can see what he means. When we get down on a level with things we usually look at from above, we do get a completely different view – and that new angle is sometimes enough of a spur for us to take a picture.

If you make a conscious effort to look at the shells and the patterns of the bowls, you too can enjoy what Stephen saw. For most people, though, the first point of contact for the eyes will be the bright square that sits slightly off the middle of the frame. It is pure glowing, eye-magnet white, and our concentration has few defences against that sort of distraction

I guite like the reflections in the tabletop, but including them means we also have to include a vast expanse of mostly blank

foreground that delays our entrance into the part of the image that Stephen wants us to see.

I've taken some drastic measures, and trimmed away all the areas I think we don't need – with a 17x6 proportion panoramic crop. This leaves us no alternative but to look at the action. I've cloned out the bright square to show what the picture might have looked like had Stephen hidden it behind a shell, and I've added some contrast to boost the scene's three-dimensional quality. Finally, I've added some cool blue and cyan to the shadows and highlights, and a touch of yellow and red to the midtones, to inject a sense of the colour of the hour and the day. This is a scene with great potential, so well done, Stephen. You just have to be able to see how to make the most of it.

# APTestbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers** 

### **Lowepro Street and** Field Technical vest £95

www.lowepro.com

**LOWEPRO'S** Street and Field series has been around for more than ten years, and its latest vest is aimed at events photographers, and for when quick access to kit is imperative. It is lightweight and made from various types of hard-wearing nylon. There's internal padding for the shoulders and a clip to secure a camera strap in place.

As it is part of a modular system you need other items, namely one of the two belts available, and for this test I used the Deluxe Technical belt (around £40). Various sized pouches (from £15) can be attached to the belt that accommodate lenses, drinks bottles, filters and even spare camera bodies. Crucially, for those looking for this type of set-up, Lowepro offers the widest range of pouches to suit an extensive range of kit. With both the vest and belt in place,



#### The AP **quarantee** to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent



### SanDisk Memory Vault £46.49

www.amazon.co.uk

**WHILE** USB flash drives typically offer a smaller capacity than external hard drives, they have the advantage of being small, portable options for digital file storage. The SanDisk Memory Vault is basically a flash drive, although its selling point is for more of an occasional use, claiming to retain data for 100 years and backed by a lifetime warranty. It is marketed as being a long-term solution for the memories worth preserving for generations, although in reality any USB flash drive can achieve this when used in the same way as the Memory Vault. Although data can be written guickly, transfer speeds are slow at around 2mins 45secs for 1GB of data.

The device is around 3x larger than most other flash drives and has a non-direct connection via a USB cable. It is weighty, looks really slick and the construction is sturdy and durable. This is an ideal option for, say, giving wedding photos to the bride and groom, although its limited storage is not ideal for multiple video

files. Disappointingly, for a device that 'locks' away precious memories, there is no option for password protection, no file encryption and no waterproof, crushproof or fireproof description. Also, at £46.49 for the 8GB version and £69.63 for 16GB, this device is expensive, being around ten times the price of regular flash drive with like-for-like capacity. Tim Coleman



**FORTHCOMING TESTS** In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry.

#### Nik Efex Pro 4

The latest version of the digital photo filters package, with new algorithms and stacking abilities. AP 21 January

#### Reflecta MidformatScan MF5000

The MF5000 scans 35mm and mediumformat film up to 6x12, at a resolution of 3200ppi. AP 28 January

#### Nikon Speedlight SB-910

Nikon's new flagship flashgun is compatible with FX and DX SLRs, and has three illumination patterns and a 17-200mm zoom range. AP 28 January

#### Sony Alpha 65

With the same 24.3-million-pixel sensor as the Alpha 77 but £300 cheaper, the Alpha 65 could be the ultimate mid-range camera. AP 11 February

#### **OnOne Perfect** Photo Suite 6

This software suite of image-editing tools works as a plug-in for Lightroom, Aperture and Photoshop or as a standalone product. AP 18 January

# Samsung MV800

With a flip-out touchscreen and a variety of fun and creative features, the 16.15-million-pixel Samsung MV800 handles a little differently to other compact cameras. **Richard Sibley** puts it to the test





At ISO 800 the image quality of the MV800 is OK, however at the lowest ISO 80 sensitivity a lot of detail is resolved

#### DATAFILE

£249.99 Street price £199 Sensor 16.15-million-pixel CCD sensor **Output size** 4608x3456 pixels File format JPEG, MP4 video Lens 26-130mm (equivalent) Sensitivity ISO 80-3200 Exposure modes Smart auto, program AE Exposure metering Multi, centreweighted, spot, face detection White halance Auto, 6 presets and manual LCD 3in. 288.000 dots Focus modes Auto, macro Memory card Micro SD/HC Power Rechargeable BP-70A Weight 121g (excluding battery

WE DON'T review consumer-level compact cameras very often, but the 16.15-million-pixel Samsung MV800 has a number of intriguing features, including a 180° flip-out touchscreen display.

#### **FEATURES**

Although the MV800 is aimed at consumers, when shooting in program mode there is control over ISO sensitivity, EV compensation, metering, white balance,

The MV800 uses a 4.7-23.5mm f/3.3-5.9 Schneider 5x zoom. This is the equivalent of a 26-130mm lens on a 35mm camera, and is an ideal range for most point-and-shoot photographers.

Apart from program mode there are numerous other shooting modes, the most interesting of which are live panorama and 3D photo. There is also the funny face mode, which stretches the facial features of portraits to comical effect, or the pose guide, which overlays the outline of a figure onto your image to help when composing portraits. Both of these features can also be found in camera phones, which gives us a clue as to the intended market audience of the MV800.

#### **BUILD AND HANDLING**

With its slim design, the MV800 fits easily into a pocket, while the metal front panel adds a reassuring stability. However, the first thing I noticed was that the camera has just two control buttons and that the rear 3in widescreen is articulated. This allows the screen to rotate through 180°,

making it ideal for taking self-portraits.

In fact, the MV800 hides a shutter button on the rear of the camera, which is revealed when the screen is facing forward. This is makes it even easier to take selfportraits while holding the camera and is a very neat idea.

The reason for the lack of buttons elsewhere is that the camera uses a touchscreen. Although I find these useful for quick access to certain features, I'm still not convinced by cameras that rely solely on them for complete control.

Instead of physical buttons the camera has large touch-sensitive on-screen 'buttons'. While the virtual buttons are easy to press, I would still prefer a small dial on the front of the camera for scrolling through settings, as there is a noticeable lag when using a finger to scroll through the touchscreen menu.

If you are used to using touchscreens, then the MV800 is straightforward to use. However, photographers more used to the controls of a DSLR will probably find it frustrating.

#### **IMAGE QUALITY**

One of the most impressive features of the MV800 is the Optical Image Stabilisation, which works extremely well in reducing the effects of camera shake. All the automatic features of the camera produce good results, with a sensitivity range of ISO 80-3200 helping to make sure that images are well exposed by the evaluative metering system, even in low light.

As you would expect from a consumer compact camera with a 16.15-million-pixel sensor, image noise is an issue. Even at low sensitivities luminance noise is visible. although images are sharp and with a good level of detail. As the sensitivity increases, the noise and noise reduction reduce the detail greatly, although at smaller 6x4in snapshot sizes this will not be noticeable.

# **Verdict**

designed to be fun to use. the Samsung MV800 will



appeal to those more used to a mobile phone. However, while the image quality is on a par with other similar cameras, the reliance on touchscreen controls will frustrate photographers more used to the handling of a DSLR. That said, the articulated screen and secondary shutter button are great features that I hope to see on other cameras in the future. I just wish the MV800 had a control dial.

Samsung, Samsung House, 1,000 Hillswood Drive, Chertsey, Surrey KT16 OPS. Tel: 01932 455 000. www.samsungcamera.com/uk

and memory card)

92x56.2x18.3mm

Dimensions

# ASKAP

Let the AP team answer your photographic queries

### **ARYING AEB**

I try to capture all parts of the tonal range in a subject when I'm shooting, and often want to process several exposures into one end result, but how do I capture these without knocking the camera and disturbing it? The obvious answer is autoexposure bracketing (AEB), but this facility on my Canon EOS 5D Mark II only lets me shoot three frames at ±2 stops. What if I want to go further than this? Why don't camera manufacturers allow more than this range, or a handy little remote control with a control wheel on it? Bob Johnson

The autoexposure bracketing function on your EOS 5D Mark II is certainly the most obvious method of varying exposure, but this function really appeared on cameras before high dynamic range (HDR) imaging was so popular. On older cameras (although granted, the EOS 5D Mark II is not that old), autoexposure bracketing is really designed to get as close as possible to a single accurate exposure.

There are a few options available to you. For example, you could trigger the camera from a laptop using the supplied EOS Utility software, but this is a bit of a pain. Alternatively, you can expand the range over which you are shooting by processing raw files at different exposures, although this is also a pain as you'll have to strip out EXIF exposure information to get

most HDR applications to see them as separate exposures.

If it were me, I'd just try to be a bit more gentle of touch. When playing with a DSLR on a Manfrotto three-way head, I can change exposure options without moving the camera at all. Try both control dials, and if you can move one of them more gently than the other you could always swap over their positions via the relevant custom function.

Many other cameras provide AEB over a wider range – up to ±7 or 9 stops in some cases. Let's hope that Canon thinks about this when designing the long-awaited EOS 5D Mark III.

Ian Farrell

Be it about modern technology, vintage equipment. photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to: apanswersld ipcmedia.com or by post to: Ask AP. Amateur **Photographer** 

Magazine, IPC Media, Blue Fin Building. 110 Southwark Street, London SE1 OSU.



# How can I get rid of noise in my pictures?

Noise is an evil of digital photography. Although we have grain in film, at least it can look arty. Digital noise looks pretty ugly, and can spoil an otherwise decent shot. So how can we minimise its impact?

First, it's important to realise that noise comes in two types: that which is due to long exposures, and noise caused by high ISO sensitivity. Of the two, long-exposure noise is easier to get rid of, so if you have a choice between using your camera

#### TIPS ON TILT-AND-SHIFT

The pseudo tilt-and-shift effect seen on so many compact cameras and DSLRs is good, but could it be used to better effect than creating, say, model towns by actually changing the plane of focus, as with a real tilt-and-shift lens?

Ronald Wakefield

Sadly, this isn't possible, Ronald. The selective blur filters seen on many cameras these days (often called 'mini' or 'miniature effect') only blur parts of the picture to achieve the look and feel of a tilt-and-shift (aka perspective-control) lens. It cannot de-blur parts of the picture that are already out of focus because of depth of field, and therefore cannot genuinely change the plane of focus.

The technology to do this might be around the corner, though, if light-field photography takes off. The ability to capture a picture and then focus it afterwards may sound like the work of science fiction, but the manufacturers of the Lytro camera have achieved it, at low resolution, anyway. Ian Farrell

#### **SLIDESHOW SOFTWARE**

I have been making slideshows of my images in Adobe Photoshop Elements for a while now, but recently saw one much better than what I am achieving with music soundtracks and snazzy transitions. I didn't get to ask the photographer what software he was using to put these together. Can you recommend something I could run on my 17in iMac that would help me compete? Lynda Russell

It's a competitive business, eh Lynda? Luckily, you already have something that might let you keep up with the Joneses in the slideshow stakes. iPhoto comes pre-installed on all Apple computers and is capable of some excellent slideshow productions. It automatically gives you access to your iTunes library (although be



on a tripod at longer shutter speeds and handholding it at high ISO, the former will always give you better image quality.

Long-exposure noise is best removed incamera. Your DSLR will have a feature that kicks in at shutter speeds beyond a certain point, which is usually around 1sec. Once you've taken a photograph, your camera will capture a black (or 'dark') frame of the same duration and subtract it from the main exposure. The camera is not available for anything else during this time.

High ISO noise is more difficult to get rid of. Again, your camera can automatically try to get rid of the noise generated by amplifying the electronic signal from the sensor, but this often gives a plastic-like result. Noise reduction can lead to a loss of sharpness, so the best way to maintain picture quality is to take charge of the noise-reduction process yourself, applying

just enough. How much you need will depend on the scene you've just shot: noise is more visible in dark areas, and you can get away with applying more noise reduction to pictures that are less detailed.

Raw files are the way forward here. The noise–reduction features in manufacturers' own raw–processing software often give the same results as in–camera processing, but with more control so you can decide how far to go. That said, I think Adobe Camera Raw, in its latest incarnation, provides the best noise reduction available. It's amazing what can be achieved.

And if all else fails, do what I do and revert to the old school. Turn the image into a black & white picture and add loads more noise using Photoshop or Lightroom's noise control. This is more film-like in its appearance, and will mask the horrible digital stuff underneath. Ian Farrell

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# FROM THE AP FORUM

### Low-light settings

Amy606 asks Newbie here! I have just bought a Canon PowerShot SX220 HS and wanted some advice on taking shots in low light to get the best result I can from a compact camera. What are the best settings to shoot in manual in low light, such as ISO and shutter speed?

**PeteRob replies** There are three problems to overcome. Holding the camera steady (tripod

and self-timer release), focusing (this might be an issue – I don't know if the camera has manual focus or exposure) and noise, which might be an issue for long exposures and will get worse the higher the ISO you use. All you can do is practise to find out the limits of these factors. Getting the right exposure will be a case of trial and error as the camera will always try to recommend an exposure that gives 'grey', so you may need to underexpose (shorter shutter speed than the camera suggests) by 1 or even 2 stops.

IvorETower replies It depends what you want to shoot in low light, such as architecture, people or street scenes. Slowsync flash is useful, depending on what effect you are after. Keeping the camera still is also highly desirable as there is only so much that image stabilisation can do to help.



aware that copyrighted music shouldn't be used to public performance or distribution) and there are some excellent transitions, but be careful not to go over the top.

If you outgrow iPhoto you could try the more advanced Aperture application or FotoMagico 3 from Boinx (www.boinx.com/

fotomagico). FotoMagico Home costs \$29.99 (around £19) and the Pro version \$139.99 (around £90). Both can produce something very professional in appearance. They will also let you export it for playback on more than just your computer and even show it using internet services like YouTube. **Ian Farrell** 

### In next week's AP

On sale Tuesday 17 January

# FIRST LOOK!

We've a brand-new camera release straight from the **Consumer Electronics Show** in Las Vegas



As you are more likely to come across rain, fog and ice than you are snow this winter, AP's technical team explains how to make the most of these **wintry conditions** 



#### **COLOR EFEX PRO 4**

Mat Gallagher tests Nik software's Color Efex Pro 4, the latest version of its digital photo filter software with a host of improvements



# RETOUCHER'S GUIDE

Richard Sibley explains how to simulate a bleach bypass effect in Adobe Photoshop



# Photographen and the second se

# Test Reports



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# Panasonic Lumix DMC-GX1

Panasonic introduces the premium compact-style **Lumix DMC-GX1**, its fourth current compact system camera in the range that packs the same number of pixels as its larger siblings



**ACCORDING** to Panasonic, the bestselling compact system camera (CSC) in 2011 was its own: the SLR-styled Lumix DMC-G3. The new Lumix DMC-GX1 may well enjoy a similar level of popularity, as it has the same imaging sensor - which should deliver equally good results - yet it comes in a more compact body. If the market trend is anything to go by, there is equal demand for both styles of compact system camera, with the larger type often chosen by first-time buyers over a DSLR, and the compact type considered by those who already own a DSLR but want a smaller body.

Panasonic's first compact type, the Lumix DMC-GF1, had a premium feel. Its followup cameras, the Lumix DMC-GF2 and the current Lumix DMC-GF3, departed from this in favour of a smaller sized and more cost-effective body that tapped into the mass market. By reintroducing the compact

body and aluminium chassis, the GX1 is aimed squarely at the enthusiast and professional photographer.

One main drawback to a smaller camera body is that there is no space for a viewfinder. However, there is the option of attaching an external unit via the hotshoe port, and this is available separately. Panasonic released the 1.44-million-dot LVF2 electronic viewfinder alongside the GX1, and it has the same resolution as the EVF found in the G3.

While the GX1 has much in common with the G3, there is a vast difference in price, especially when you add the cost of the optional viewfinder. There is the option to buy the GX1 with a regular 14-42mm kit lens or the 14-42mm 'X' lens. The 'X' lens is new and collapses to a much smaller size when not in use. This lens costs around £250 more than the standard kit lens.

In this test, I will be keen to find out just how much the smaller body affects the overall handling of the camera.

#### **FEATURES**

Quoted by Panasonic as having a 16-million-pixel, four thirds sensor, the

15.8-millionpixel, Live MOS. four thirds (17.3x13mm) sensor 3in LCD touchscreen with full-area AF 0.09sec touch AF Compatibility

with new premium X'lenses Street price around £750 with 14-42mm f/3.5-5.6 'X' lens

Lumix DMC-GX1 actually has 4592x3448 pixels, which means its maximum output is closer to 15.8 million pixels. The sensor's size creates a 2x magnification factor when compared to a 35mm full-frame unit. It has the same design as the sensor used in the G3, but with an increased ISO sensitivity of 12,800. The aspect ratio can be changed between 4:3, 3:2, 16:9 and 1:1, with 4:3 giving the maximum output.

The sensor readout of the GX1 is 120fps, which is twice the speed of the G3 and GF3. This means the camera and lenses communicate faster, resulting in several benefits such as quicker AF speeds and shutter lag, measured here at a 0.09sec response.

Like previous G-series models, the LCD screen is a touch type with full-area coverage. Touch control can be deactivated on-screen. Usefully, the main menu can be hidden in a tab on the right-hand side of the screen and features additions to the shooting controls.

A frame rate of 20fps is available only with JPEGs at a reduced 4-million-pixel resolution, and up to a 1sec burst, while 4fps is possible in full-resolution raw + JPEG mode for a maximum of 2secs. More usefully, in JPEG Standard mode (at a reduced 4-million-pixel resolution), the 4fps burst rate is available for unlimited capture. Many manufacturers concentrate on the high frame rate rather than the

length of capture, so Panasonic has introduced a practical feature here. The company offers good options for video, as AVCHD files are available in 1080/60i at 30fps, with stereo sound and the option for an external microphone. MPEG-4 format is also available. Panasonic has a couple of power-zoom lenses in its range that are ideal for video because they feature optical image stabilisation and zoom control for smooth zooming.

As with the previous LVF1, the optional 1.44-million-dot LVF2 electronic viewfinder can be angled up to 90° for a more comfortable viewing angle, and gives a 100% field of view.

#### **BUILD AND HANDLING**

Although the Lumix DMC-GX1 is small, it is by no means lightweight because it features an aluminium chassis. Whereas the GF3 is lightweight with a plastic build, the GX1 is weighty and solid.

Like the GF1 before it, the GX1 has a retro rangefinder style that is sure to be popular with enthusiasts. Certainly, when the viewfinder is added, the GX1 feels like a 'proper' camera. Panasonic has refined the





Right: Spot metering for the white of the flowers in this image ensures there are no blown-out highlights





faux leather handgrip to a curved line, and I found my middle finger rested naturally along this contour for a secure grip. Some of the buttons, namely the four-way pad and function button, feel a little cheap as the surface wears away with regular use, but otherwise each control is solid and tactile.

What is key to the operation of the camera is the level of customisation available. Not only are there two function buttons on the rear, but a further two can also be found via the touchscreen menu. Controls such as digital gauge and one-push auto exposure can be assigned to these buttons, and there is a guick menu for the main functions.



There are 25 of these in all, and virtually any control can be assigned to a button.

Shooting modes on the main top plate dial include PASM controls, two custom settings, creative control and scene modes. Intelligent auto (iA) is activated directly via a button on top of the body. When using this mode a blue light encircles the iA button. which is a useful reminder because this mode overrides whatever shooting mode is currently set on the top dial. Intelligent auto seems fairly reliable and makes for a good option in pressurised situations that require a fast response, but I suspect many people interested in this camera will make most use

# FEATURES IN USE

THE PANASONIC Lumix DMC-GX1 can be bought in kit form with the regular 14-42mm lens or the new 'X'-series Power Zoom optic. The benefit of the new lens is that it collapses to the size of a pancake lens when not in use. The disproportionate size between bulky zoom lenses and small compact system camera bodies has long been a criticism, but that does not apply in this case.

The zoom of the lens is electronically controlled by a switch on the lens itself, or via Touch Zoom on the LCD screen. I have my reservations about an electronic zoom on a high-end CSC, because these lenses are typically found on compact cameras where the handling is less precise than with manual control. In this case, though, it gives a smooth and precise operation.

Usefully, the exact focal length information is displayed on-screen while zooming, and the zoom can be stepped for a one-push shift between 14mm, 18mm, 25mm, 35mm and 42mm. In the main menu, the speed of zoom can be adjusted between low, medium and high, and set individually for stills and video capture. Typically, a slow zoom suits video capture well, but may not be suitable for



stills photography, whereas a high-speed setting is ideal for stills. In short, the lens handles very well.

We have not had the opportunity to assess the optical quality of the lens against the regular 14-42mm optic, but given its premium status and higher price tag we are led to believe that at the very least it is on a par with the older kit lens.

of the semi-manual exposure modes.

The new 14-42mm f/3.5-5.6 'X' Power Zoom lens used during this test extends on start up, and collapses to the size of a regular pancake lens when not in use. This suits the dimensions of the camera perfectly. The lens has two controls on its barrel: one for focus and one for electronic zoom. I found the latter a bit too high up the lens for a natural and comfortable control, and would like to see the placement of the switches swapped. For size and handling alone, the 'X' lens is a great option.

Although there is an option in the menu, image stabilisation is only available when a compatible lens with optical stabilisation (OIS) is attached.

Once the user is familiar with the camera and knows what controls are used most often, the GX1 is speedy, easy and a pleasure to use, thanks to the balance between touch control and customisable buttons

#### WHITE BALANCE AND COLOUR

I experienced a variety of weather and lighting conditions during this test, so for each image I used the auto white balance (AWB) and then took a custom reading to compare the results. Taking a custom reading in-camera

is a very simple and speedy process.

Images taken using AWB seem fine when viewed alone, but when compared to the custom white balance the colour temperature in overcast conditions is usually a little cool. The same can be said for tungsten light, where the warmer light is mistaken for a colour cast so the camera compensates with a cool temperature. However, most systems perform in this way, and in the majority of situations it is good enough to leave the camera on AWB and shoot away.

Panasonic also offers a variety of colour options via the photo style menu. Each can be customised for contrast, sharpness. saturation and noise reduction, and includes monochrome, vivid and natural, I kept mostly to the standard setting because it offers a good balance of colours

As with other systems, the higher the ISO sensitivity used, the more the colour saturation is compromised. I tended to use the vivid photo style when at ISO 1600 and above to compensate a little for the loss of colour

#### **METERING**

Overall, the 144-zone metering system is intelligent and very reliable. Set to its







daylight scene, the colour rendition produced by AWB is a little cooler than that of the custom setting

multi-pattern evaluative mode, exposures are often a fraction on the bright side and benefit from underexposure by a good 1/3 EV.

Although the evaluative metering system is pretty reliable and exposure compensation is quick to dial in, I found myself using spot metering a lot more than usual. This is because it is so easy to select the point by touch on the screen anywhere within the frame that it offers the utmost accuracy for the desired subject, and with the minimum of fuss.

When using spot metering, the size of the spot area can be selected from one of four sizes, the largest of which covers roughly 30% of the frame. For critical spot metering the smallest size is preferable, and on-screen appears to cover no more than 2% of the total frame.

#### 8/10

#### **NOISE, SENSITIVITY AND RESOLUTION**

According to Panasonic, the Lumix DMC-GX1's 15.8-million-pixel sensor has a 200% improved signal-to-noise ratio when compared to the older 12.1-million-pixel sensor found in the GF1. The first indication that noise control has been improved is through the extended sensitivity range of ISO 160-12,800.

As I would expect, our resolution charts indicate that the GX1 resolves the same level of detail as the G3, reaching the 26 marker at ISO 160 in raw format. Where the GX1 sensor scores over the G3 is that resolution detail remains high all the way to ISO 6400, reaching the 22 marker. The ISO 12,800 setting sees a significant drop in resolved detail as

Left: Although noise is evident at higher sensitivities. the level of resolved detail is respectable

0

luminance and chroma noise are evident, so this setting should only be used as a last resort.

Resolution detail is good and is the most important end result. However, on the first signs of luminance noise at ISO 800 clarity is compromised, and significantly so at ISO 3200. To compensate, in-camera sharpening and noise reduction are applied, which makes for mushier image detail. Overall, these results mark a genuine improvement over previous Panasonic models, although the GX1 still has a little way to go to match the results from cameras with larger sensors.

#### 27/30

#### **AUTOFOCUS**

One of the main benefits of the 120fps sensor readout is that communication with the lens is faster, resulting in what the company claims is a 0.09sec AF response. Focusing is achieved via the shutter release or the touchscreen, and both are equally responsive. Those sceptical about a touchscreen should try the Lumix DMC-GX1.

During this test, I decided the erratic and ultra-fast movement of birds as they took flight was a good subject for the AF response. The 20fps mode and 0.09sec AF and shutter lag meant that sequences not possible with slower systems were captured by the GX1. Generally, when the shot was missed it was my own reactions (and not the camera) that failed to keep pace.

As with metering, the user can select anywhere in the frame for the AF point. Once again, I found this resulted in my using spot AF rather than multi-area AF more than usual.

There are several AF modes, including face detection, tracking, 23-area, 1-area (spot) and pinpoint. In the latter mode, once the user has touched the screen for the AF point, focal magnification helps to indicate the point of focus. For manual focusing there is an MF assist at 4x, 5x or 10x magnification.

Tracking AF is particularly helpful when shooting videos, by and large giving a smooth, non-distracting focus. For still images in low light the system is impressively responsive for closer subjects, thanks largely to the powerful AF assist lamp.

For scenes of frenetic movement like sport and wildlife, the contrast-detection system does not cope as well overall as the phase-detection systems found in expensive DSLRs, but I would not expect it to. Instead, the GX1 is ideal for general use.

#### 8/10

#### LCD, VIEWFINDER AND VIDEO

As a compact-style model, the Lumix DMC-GX1 does not feature any kind of viewfinder. Instead, the LVF2 electronic viewfinder is available to buy separately (£239). Once this cost is added to the 'X' lens, the price of the kit virtually matches the Sony NEX-7, which features the company's innovative 2.359-million-dot EVF.

# Facts & figures



RP £757.99 (with 14-42mm f/3.5-5.6 'X' lens)

£499.99 (body only)
Sensor 16-million-effective-pixel Live MOS
Output size 4592x3448 pixels (15.8 million pixels)

Focal length mag 2x Lens mount Micro four thirds

File format JPEG, RW2 (raw), raw + JPEG, MPO (when attaching 3D lens in micro four thirds-system standard), AVCHD, MPEG-4

Compression 2-stage JPEG
Colour space Adobe RGB, sRGB
Shutter type Focal-plane shutter
Shutter speeds 60-1/4000sec, bulb

 Max flash sync
 1/160sec

 ISO
 160-12,800

Exposure modes Program, aperture priority, shutter priority, manual, iA+, 17 scene modes

Metering system 144-zone, multi-pattern sensing system with options for spot, centreweighted and multi-segment metering

Exposure comp ±5EV in 1/3 steps
White balance Auto, 5 presets, 2 custom, Kelvin, all with fine-tuning

White balance bracket 3 frame

Drive mode 4fps for 7 frames in raw, 20fps or unlimited JPEGs at a

reduced 4-million-pixel resolution
LCD 3in, 460,000-dot touchscreen LCD
Viewfinder type Optional LVF2 electronic viewfinder

Field of view 100% on LCD

Focusing modes
Single, continuous, manual, face detection, AF tracking,
23-area, 1-area-focusing, pinpoint, touch
AF points
23-area and touch focus anywhere in the frame

 DoF preview
 Yes, with shutter speed simulation

 Built-in flash
 Yes, GN 7.6m @ ISO 160 (6.3m @ ISO 100)

 Video
 Full 1920×1080, 50i AVCHD 25fps (PAL), 1920×1080 MPEG-4 (30fps)

Memory card SD, SDHC, SDXC
Power Rechargeable Li-lon

Connectivity Mini HDMI, digital/video out, remote release
Weight 272g (body only) or 413g (with battery,
card and 14-42mm lens)

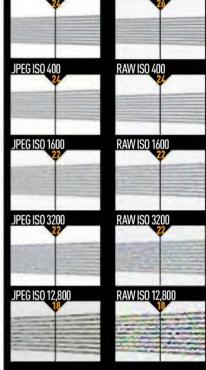
Dimensions 116x68x39mm

Panasonic, Panasonic House, Willoughby Road, Bracknell, Berkshire RG12 8FP. Tel: 0844 844 3852. www.panasonic.co.uk

### **RESOLUTION & NOISE**

These images show 72pp (10U% on a computer screen) sections of images of a resolution chart, captured at 1/5.6 and the 60mm setting of the 'X' kit lens. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.

**RAW ISO 160** 







The 15.8-million-pixel sensor is capable of capturing a high level of detail

#### **FOCAL POINTS**

#### **Built-in flash**

The double-hinge design of the built-in flash means it pops up to a reasonable 20mm (approx) from the body. It has an output of GN 7.6m @ ISO 160 (GN 6.3m @ ISO 100).

#### LCD touchscreen

Like the G3, the GX1 features a 3in, 460,000dot screen, but in this case it is a fixed type, whereas the G3 screen is articulated



#### **Hotshoe** port

This port is compatible with the LVF2 viewfinder only, and will not support use with the LVF1. If a viewfinder is not in use, then any of Panasonic's FL220, FL360, FL500 or third-party flash units can be used.

#### Function buttons (x4)

Two function buttons on the body and two extra function controls in the touchscreen menu make the GX1 the most customisable version of the G-series cameras yet.

Camera shown actual size

#### Video sound

Stereo sound is available, and the GX1 offers a microphone-level adjustment for louder or quieter scenes, and the levels can be displayed on-screen. Furthermore, a wind-cut function reduces the distracting noise created by wind blowing into the microphone.

#### **Displays**

There is a wealth of information available on-screen, such as a histogram, level gauge (for the first time in a Lumix G model), highlights and also guide lines, including rule of thirds.

SEXIT

#### **Maintenance**

Sensor clean and pixel refresh are available through the main menu, and are achieved manually, not automatically on start up or shut down.

#### In-camera editing

In playback mode, favourite images can be flagged with a star for easy reference, converted to an alternate aspect ratio, resized, cropped and rotated.

### Quick menu PICTURE SETTING 43 32 S 639 S STO.

SELECT EXIT

# Digital level gauge THE L



QS

Having used the LVF2 viewfinder, it is not of the same standard as that in the NEX-7, but it is nevertheless an improvement on Panasonic's first-generation unit. Panasonic's LVF2 is compatible only with the GX1, and the older LVF1 viewfinder will not work with the camera. I like the smaller body of the GX1 and the option to add a viewfinder when I need it. After all, a compact system needs a compact body.

Much of the operation of the camera revolves around its 3in, 460,000–dot touchscreen. Handily, virtually all the controls can be achieved via buttons on the body, too. The screen has a relatively low resolution by today's standards, but its output is bright and natural, with a wide and clear viewing angle. Its accurate representation of images in playback is very helpful to ensure that an accurate exposure has been achieved.

The touchscreen in the Lumix G models is the most successful attempt at incorporating this technology in a camera. It is responsive and particularly helpful by offering touch AF and metering.

There are several ways to control the camera through the touchscreen. In creative control mode, for example, a touch slider can be used for aperture control. In short, the touchscreen enhances the handling and speed of use.

Video users will appreciate full 1080/60i videos at 30fps, with stereo sound. I captured several videos with the 14–140mm f/3.5–5.6 lens, which features optical image stabilisation, and was very happy with the results. Full-resolution videos are available in AVCHD and the popular MPEG-4 format, providing compatibility with a wide range of devices.

#### 8/10

#### **DYNAMIC RANGE**

According to DxOMark (www.dxomark.com), the Lumix DMC-G3 has a dynamic range of 10.6EV at ISO 160. Given that the sensor in the GX1 is virtually identical, I would be surprised if the results are any different. Current APS-C-sized sensors across most brands are capable of 11.5EV at the very least, giving around 1EV extra of dynamic range over the sensor in the GX1.

When compared with the competition, the GX1 is slightly below Nikon's 1-series cameras (which uses a smaller sensor) and pretty much on a par with the Olympus Pen models and the Samsung NX series (the latter uses a larger APS-C sensor). This goes to show that it is not strictly a case of the larger the sensor, the wider the dynamic range.

It is at higher sensitivities where a smaller sensor's ability to resolve colour and produce a wide dynamic range is affected. At such settings, images are typically a little flatter tonally than current-generation cameras with APS-C-sized sensors. However, this is an area where Panasonic's cameras perform better than the Olympus Pen models. With the exception of the







Lumix DMC-GH1, the GX1 looks like Panasonic's best CSC yet.

In real-world settings, the slightly more limited dynamic range can result in the loss of some detail in overcast, bright white skies when trying to retain detail in a foreground. Top-end highlights can suffer, too.

The iDynamic mode offers three levels of strength to add detail to shadow and highlight areas. The strongest setting removes a degree of punch, while the other two settings provide a good compromise between detail and contrast. Bracketing over three, five or seven frames is possible, although layering the images must be done using Photoshop or HDR software to receive the benefits of such a feature.

In creative control, there is an HDR mode that can be saved at full resolution.

**8/10** 

# Competition





Sony NEX-7
TESTED AP 19 NOVEMBER 2011

Olympus Pen E-P3
TESTED AP 13 AUGUST 2011

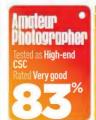
when it comes to a camera using the four thirds sensor, the closest rival to the Panasonic Lumix DMC-GX1 is the Olympus Pen E-P3. There are several similarities, including the near identical size, touch-sensitive LCD screen, metal body and lack of a built-in viewfinder. The E-P3's 12.3-million-effective-pixel sensor has a significantly lower output, though. Given the GX1's premium feel, metal body and rangefinder style, a couple of other competitors are the Sony NEX-7 and the Fujifilm FinePix X100. Both these cameras use larger APS-C sensors and feature built-in viewfinders. They also command a higher price (around \$1,000 for the NEX-7 and \$850 for the X100), although this is not the case once the \$239 of the optional LVF2 viewfinder for the GX1 is factored in.

# **Verdict**

**WITH** its aluminium chassis and rangefinder style, the Panasonic Lumix DMC-GX1 is likely to appeal to enthusiast photographers. In use, the camera does not disappoint, either. Its touchscreen enhances its handling and I have not come across a more rapid way to accurately meter and focus for a scene. Also, with four function buttons, the GX1 is a breeze to use.

As the GX1's sensor is essentially the same as that found in the Lumix DMC-G3, its image quality is equally impressive and the best yet for a Panasonic four thirds model. However, the sensor size means that performance at higher sensitivities does not quite match up to the current crop of APS-C-sized sensors, particularly regarding dynamic range.

The 'X' kit lens complements the size of the GX1 body beautifully, and I like the option to have a smaller body and attach a viewfinder as and when it is needed. However, with the 'X' lens and LVF2 viewfinder included, the combination is almost double the price of the G3. When choosing between the two, therefore, it is a matter of what counts more – your wallet or the size of the camera.



2 3 4	5	6	7	- 8	9	10
FEATURES	8/10					
BUILD/HANDLING	8/10					
NOISE/RESOLUTION	27/30					
DYNAMIC RANGE	8/10					
AWB/COLOUR	8/10					
METERING	8/10					
AUTOFOCUS	8/10					
LCD/VIEWFINDER	8/10					

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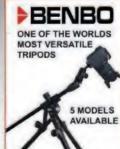
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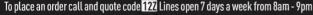
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# Sigma 105mm f/2.8 EX DG OS HSM Macro

Sigma's most popular macro lens has been updated, with a new design and the addition of optical stabilisation.

Mat Gallagher puts the 105mm f/2.8 lens to the test

a macro lens in the past 19 years will probably have looked at a 105mm macro. The focal length is long enough to provide some distance between you and the subject without the field of view and higher price of a 200mm optic. The Sigma 105mm f/2.8 has long been regarded as one of the best macro lenses for its price. The lens was last updated in 2004, when it was optimised for digital camera sensors.



DATA

RRP £799 Street price £690 Mount Canon, Nikon, Sigma Max aperture £/2.8 Angle of view 23.3° Near focus 31.2cm Diaphragm blades 9 Filter size £2mm Weight 725g

> Left: This handheld shot makes use of the Sigma 105mm f/2.8's optical stabilisation Nikon D700, 1/25sec at f/6.3, ISO 3200

Apart from some re-chipping to make it compatible with more recent cameras, the lens has remained unchanged. The new Sigma 105mm f/2.8 has been completely overhauled to bring it in line with the Sigma 150mm f/2.8 EX DG OS HSM Macro. The most notable addition is the optical stabilisation, which has resulted in a much larger, heavier optic and a higher price.

#### **FEATURES AND BUILD**

The new Sigma 105mm f/2.8 lens has a completely new lens construction, with 16 elements in 11 groups compared to the 11 elements in 10 groups used for the old version. These include two SLD (Special Low Dispersion) elements to correct spherical aberration, chromatic aberration and curvature, and super multi-layer coatings on the front and rear elements to reduce flare and ghosting. Unlike the old 105mm version, focusing is internal, using a floating system that moves two lens groups to adjust focus. This avoids the extreme extension of the lens for close focusing that saw the previous lens almost double in size.

The optical stabilisation system appears to be the same as that featured on the recent Sigma 150mm macro lens, among others, and, according to Sigma, it offers a 4-stop benefit in shake reduction. While most precise close-up work should be performed with a steady tripod, when you are shooting handheld any form of stabilisation is very useful. The stabilisation has two settings, comprising a full dual-axis mode and a single-axis mode for panning. The front filter thread is larger by 4mm, being 62mm in diameter, and it sits much closer to the front element. This should improve optical quality when using a filter. Sigma has done away with the push-pull AF/manual-focus selection of the old model and opted for a simple switch on the new 105mm lens.

On the Nikon-mount version we tested, the focus ring allows manual-focus override when AF is selected on the lens and on the camera. However, when manual focus is selected on the camera, the AF switch on the lens becomes inactive. The aperture ring that featured on the previous Nikon version has also been omitted. The focus ring sits at the very front of the lens and is fractionally smaller than on the previous model, but it is still broad enough for easy operation. The focus window contains three readings of distance, in feet, metres and magnification, which is handy for precise reproductions. A focus range limiter switch usefully allows three options for full 31.2cm to infinity, 45cm to infinity and 31,2cm to 45cm to avoid excessive hunting.

The lens comes with a 55mm lens hood, which, when not in use, can be reversed for storage. With the hood reversed it sits snug to the barrel and covers the focus ring and window, but still allows the lens to be comfortably held and used in autofocus.

When used on entry-level cameras the new 105mm lens feels large and bulky in a way the previous model did not. However, with its current specification and price, the lens will



probably be used on mid-range or high-end bodies. Here it feels better balanced, and looks very similar to Nikon's 105mm f/2.8G AF-S VR Micro-Nikkor, which is available at a slightly cheaper street price than the Sigma 105mm.

#### **HANDLING**

For testing purposes we used the Sigma 105mm lens on the Nikon D300S, D700 and D3100 DSLRs. Specified as a DG lens, it is designed for both full 35mm frame and APS-C sensor sizes. The focal length is more suited to a full-frame sensor for standard close-up and portrait use, but as this becomes equivalent to a 157-167mm lens on the smaller APS-C sensor, it is roughly equivalent to the longer 150mm and 200mm macro lenses preferred by wildlife photographers.

As with most macro lenses the effective aperture is given by the camera, and at full 1:1 magnification it loses 2EV of light, giving an effective range of f/5.6 to f/45, compared to the f/2.8 to f/22 at infinity. The inclusion of an HSM (Hyper–Sonic Motor) makes it compatible with non–motor bodies from Nikon and leaves the autofocus near silent, although the stabilisation often lets out a faint 'squawk' when first engaged. This sounds a lot like a focus motor of old and could be enough to scare small animals at close range.

While focusing is fairly rapid, even when the change in distance is great, as with many macro lenses, if it misses the focus it takes a few seconds to go through the huge Above: A splash frozen with flash, showing the impressive detail that can be captured with the Sigma 105mm lens Nikon D700, 1/125sec at f/20, ISO 100

Right: The very shallow depth of field of the 105mm lens at 1:1 magnification Nikon D300S, 5secs at f/22, ISO 200



COMPARISON TABLE				
	SIGMA 105MM (OLD)	SIGMA 105MM OS (NEW)	NIKON 105MM VR	
Street price	£340	£690	£612	
Construction	11 elements in 10 groups	16 elements in 11 groups	14 elements in 12 groups	
Aperture	8 blades	9 blades	9 blades	
Min aperture	f/45	f/22	f/32	
Min focus	31.3mm	31.2mm	31mm	
Filter size	58mm	62mm	62mm	
Dimensions	74x97.5mm	78x126.4mm	83x116mm	
Weight	460g	725g	720g	

## We tested the Sigma 105mm f/2.8 EX DG OS HSM Macro on the Nikon D700 camera against the older Sigma 105mm f/2.8 EX DG lens. As the D700 is a 12.1-million-pixel camera, the values should be used for comparison and not as a value for the total performance of the lens. f/5.6 f/16 f/22 f/25SIGMA, 13 Little Mundells, Welwyn Garden City, Hertfordshire AL7 1EW. Tel: 01707 329 999. www.sigma-imaging-uk.com

range from 0.312m to infinity, although this can be avoided by using the limiter. The manual-focus ring is pleasant to operate and, while not that smooth, it still allows the fine and accurate adjustment needed to control close focusing

#### **IMAGE QUALITY**

For the resolution chart images that appear in our camera tests, we use a series of the last-generation Sigma 105mm lenses in various mounts. This lens was chosen not because of its availability in most mounts but because it was one of the sharpest on the market and would therefore allow us to gain the maximum resolution from the sensor. With the new 105mm model the increase in quality is not drastic, but there are areas that show improvements.

Resolution at its sweet spot, between f/8 and f/11, shows little gain compared to the original lens, but while the old lens started to show a drop in resolving power when stopped down to f/16, the new model only starts to reduce quality beyond f/22. This is an extremely strong performance and

one that will allow the maximum quality to be realised from the highest resolution sensors. Vignetting can be seen when the lens is used at the maximum aperture on a full-frame camera. However, the appearance is slight and can easily be removed in raw editing, and it disappears when the lens is stopped down to f/5.6. When used on an APS-C body there is no sign of vignetting. Neither barrel nor pincushion distortion is visible in our test images, and at this focal length you would not expect to find them. The lens produces a crisp contrast, which emphasises the sharp areas of the image against the outof-focus areas. The increase from 8 to 9 diaphragm blades was designed to help produce a smoother out-of-focus area, or bokeh, but at the smallest aperture the blades don't quite create a perfect circle and the jagged edges can be seen in the out-of-focus highlights it creates.

#### **LENS COMPARISON**

While the second-generation Sigma 105mm was very much a budget lens, this

Below left: The Sigma 105mm f/2.8 lens is also useful for capturing details, such as this graphic street shot Nikon D700, 1/1600sec at f/2.8, ISO 200

new third-generation model demands a current street price higher than its Nikon equivalent and only £20 short of the Canon L-series 100mm macro. For the extra money the new version offers some impressive refinements, such as stabilisation and internal focusing, but it is image quality that matters most here. The optical performance is a marked improvement and although detail is only a small part of this, the original standard was already very high.

The problem this lens faces is that, instead of being an impressive budget lens, it is priced as a premium optic over the camera brands' own versions. This is not the first time Sigma has taken this position – the Sigma 50mm f/1.4 was also a higher price than its Canon and Nikon competitors - but it means that the lens has to prove itself far more to win over users.

# Verdict

**THE 105MM** standard macro focal length is more suited to full-frame sensors, so producing a premium-positioned lens makes sense. For APS-C cameras, Sigma's 70mm macro gives an effective 105mm or 112mm for Canon users and is therefore a better focal length. The Sigma 105mm f/2.8 EX DG OS HSM Macro is an impressive lens that feels robust and handles well. The internal focusing is a welcome addition and, although the stabilisation has added weight and bulk to the lens, it is useful for handheld work at less than 1:1 magnification. The quality of the optics has been improved to provide greater resolution and less vignetting than the previous model, bringing it to levels expected in this price range. The problem is that Sigma may have created a space in the market for a budget macro lens.

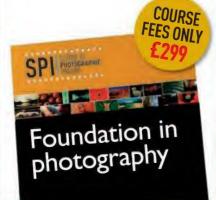
Those searching for an affordable alternative around this focal length are now more likely to opt for the Tamron 90mm or Tokina 100mm than pay almost double for the extra features of Sigma's new model.



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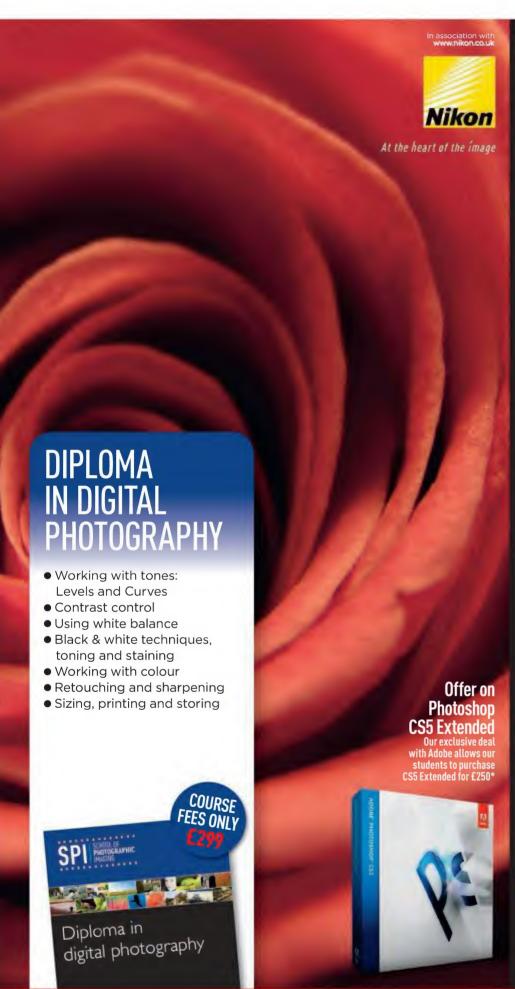


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explains...

# Professor Newman Autofocus for video and mirrorless cameras

With compact system cameras needing a method of autofocusing that does not rely on a mirror, AP's photo-science consultant **Professor Bob Newman** explains how such mirrorless systems work

IN AP 16 July 2011, I looked at the principles of phase and contrast-detection autofocus. To recap, contrast detection exploits the fact that an in-focus image displays a greater rate of change of pixel values over a region than an out-of-focus one does, due to the sharper edges and increased levels of detail. The focusing system maximises this rate of change or 'contrast' over the selected focus area to achieve sharp focus.

This system is controlled using a feedback loop, so that the difference in contrast between a contrast reading and the previous one is used to generate a control signal to the autofocus motor. Thus, if the contrast reading of the last sample is less (meaning more out of focus) than the last sample but one, a negative signal will be fed to the motor, causing it to reverse direction. If there is more contrast (meaning more in focus). a positive signal is sent, causing the motor to continue moving in the same direction.

Eventually, the system will find the correct focus, although it is likely that it will oscillate either side of sharp focus before finding it. This phenomenon is called 'hunting'. It can be reduced by careful control of the relationship between the size of the error and the controlled speed of the motor, known as the 'damping' of the feedback loop. Although damping reduces hunting, it slows down the speed of reaction of the feedback system.

Contrast-detection AF should always find the point of sharpest focus, but due to the need to damp the feedback loop this is generally a slow method of autofocusing. However, it is the preferred method

so its speed of operation is limited

for compact cameras for a number of reasons. First, it is inexpensive. It requires no additional hardware, whereas phasedetection systems require a separate module and a mirror assembly to reflect light onto that module. The mirror assembly must be moved out of the light path when an image is being captured. This is unnecessary for contrast-detection autofocus, so is another major advantage. Thus, it is suitable for adjusting focus during the taking of a photograph or video capture.

#### THE QUEST FOR **MIRRORLESS AUTOFOCUS**

Traditional phase-detection autofocus began to seem deficient as first live view and then video became 'must-have' features of DSLR cameras. Early schemes operated by flipping the mirror in and out of the light path as the autofocus operated. This was inconvenient for live view and obviously a non-starter for video functions. Many DSLRs do not have an autofocus function in video mode for this reason.

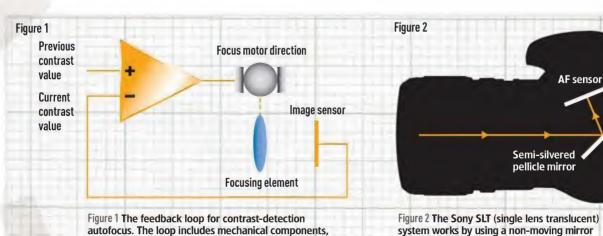
#### PROFESSIONAL VIDEO AUTOFOCUS

to steer light to the AF sensors

One of the main drivers for improvement of sensor-based AF is the desire to continue to provide autofocus as video functions appear on 'professional' cameras. So how does 'professional' video AF function? The short answer is 'not at all'. While the still photography profession has adopted AF with alacrity, to the extent that the specification of top-level professional cameras centres on ever more highly performing autofocus, in the movingpicture professions autofocus has been almost entirely eschewed. Typically, focus is the responsibility of a professional focuser, who you will see listed in film and video credits as the 'focus puller'

or 'first assistant camera operator'. The focus puller adjusts focus according to the focus scale on the lens (which must therefore be accurate), working from precise measurements and calculations of the scene being filmed and the camera movements. Manual focus is used even in news gathering. Whether this will continue to be the case is an open question. Costs can obviously be cut if the size of the camera team can be reduced, so automatic focus would seem to be an attractive prospect. For it to succeed in the market, it will have to produce results similar to that of an expert focus puller, which no available system currently does.





Later models incorporated the contrastdetection system when in live view or movie mode, but this drew almost immediate criticism about the slow speed of the resultant autofocus system. The speed was perhaps not so much of an issue when the alternative phase-detection system was available for action shots, but it was when manufacturers started to release compact system cameras. These were intended to fulfil much the same function as DSLRs, but without the reflex mirror and therefore without the opportunity to use traditional phase-detection autofocus. So camera designers were faced with the task of developing an AF system that performed as the traditional DSLR system, but without the flipping mirror.

### SOLUTION 1: SPEED UP CONTRAST-DETECTION AUTOFOCUS

The immediate line of attack, which was adopted by Olympus, Panasonic and Sony (for its NEX cameras), was to make contrast–detection autofocus faster. This can be done in a number of ways.

First, the camera can be made to read the sensor faster. If the sensor is read at 120 frames per second rather than 60fps, twice as many samples are available and the focus feedback loop can operate twice as fast. This means it requires less damping to avoid hunting, resulting in quicker focus.

Second, the lenses can be optimised. In a contrast-detection autofocus system, the mechanical components of the lens are in the feedback loop, so the focus will not change, and therefore the focus reading will not change until lens components have been moved. This can be speeded up either by making the motors that move them more powerful, or by making the moving components lighter. The result is, again, that the feedback loop operates faster, the damping can be reduced and focusing occurs more quickly.

Third, the feedback loop can be broken, by using the memory capacity of the processor that drives the autofocus. Instead of relying on feedback to find the best point of focus, the camera simply tracks the changing contrast and remembers the focus setting that gave the highest contrast. As the contrast begins to reduce, indicating that the focus point has been passed and the image is beginning to blur, the camera simply sets the focus point to the remembered point of best focus. This can be much faster, but suffers from the same problems as all 'open-loop' systems.

The first problem is that it relies in the end on scale focusing (where the 'scale' is an electronic encoder in the lens), and if that scale is not repeatable, focus might be inaccurate. The second problem is that it is possible for the subject to move between the determination of the point of best focus and the lens actually reaching that setting, in which case the subject will be out of focus. Phase detection can actually measure focus error, so it allows a form

Figure 3 Figure 3 Strip images collected form Figure 4 opposite sides of the exit pupil. The distance between corresponding (a) features measures the focus error Figure 4 Modifying an image sensor (b) pixel to collect light from different sides of the exit pupil a) Shading the photoreceptor (c) b) Shading the microlens Exit pupil Image sensor c) Profiling the microlens

of predictive autofocus not possible with contrast-detection systems.

### **SOLUTION 2: RE-ENGINEER**THE TRADITIONAL SYSTEM

Sony re-engineered the traditional system for its SLT (single lens translucent) series of Alpha-mount cameras. The use of an electronic viewfinder means that the reflex mirror no longer has to provide light for the viewfinder. Instead, it is dedicated to reflecting light to the autofocus sensors. It is made semi-transparent, so it no longer has to 'flip' when an exposure is made. The outcome is that the phase-detection system is available full-time, resulting in a video and live view autofocus system that delivers all the benefits of traditional DSLR systems, and can be made very fast and responsive. In fact, it is faster than traditional systems because the flipping mirror no longer limits the time that AF sensing is active. The downside is that the mirror robs light from the exposure, resulting in 1/2 stop lower exposure, and therefore more image nolse than would otherwise be the case using the same sensor. In terms of sensor performance, it is broadly equivalent to going back one generation.

### SOLUTION 3: MAKE PHASE DETECTION WORK FROM THE IMAGE SENSOR

This solution to making phase detection work from the image sensor has been adopted in the new Nikon 1-series cameras and the Fujifilm FinePix F300EXR and Z800EXR compacts. Remember that phase-detection autofocus works by forming strip images from light collected fROm opposite sections of the exit pupil of the lens. The result is images that are laterally displaced according to the deviation from correct focus, and can therefore be compared to determine the focus error and make a direct focus adjustment. The image-sensor variant works by diverting some of the image-sensor pixels to form these strip images. This turns out to be relatively simple to do with a sensor using microlenses over the pixel (as all modern

sensors do). Either half of the photoreceptor can be shaded, as is done by Fujifilm, or half of the microlens can be shaded, or the microlens can be profiled to 'point' at the required part of the exit pupil. So far, Nikon has not released information about which technique is used in its 1-system cameras, and the company holds patents covering all three variants. The pixels used for AF can still contribute to the main image, although some adjustment may be needed for the lower exposure caused by the shading of the pixel. In the end, sensor phase detection forms an elegant solution to the design problem of full-time responsive autofocus. It is possible that it may find its way into top-end DSLRs.

One feature that users of these cameras often demand is a wider spread of focus points. With the traditional design the spread is restricted by the size of the submirror and the space needed for it to operate. With image–sensor-based AF a semi-silvered main mirror would be required, but no submirror, so there is no longer a constraint on the spread of focus points.



**BOB NEWMAN** originally trained as a physicist, and is now an engineer and computer scientist with a PhD in real-time systems design. He has been working with the design and development of high-technology equipment for 35 years and has been responsible for innovative developments in graphics workstations, avionics, marine instruments and radar

systems. Two of his products have won innovation awards. Bob has led research projects in design methodology, automotive technology and, more recently, sensing systems. He is currently Professor of Computer Science at the University of Wolverhampton. Bob is a camera nut and has been a keen amateur photographer from the age of seven. He is delighted to be given the opportunity to apply his professional expertise to his hobby.

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CANON EOS 1D MKIII COMPLETE WITH ALLL ACCESS CANON EOS 1D MKII COMPLETE (20255 ACTUATIONS) CANON EOS 50D 15.1 Mp COMPLETE WITH ALL ACCESS	MINT-BOXED £1,5/5.00
CANON EOS TO MAII COMPLETE (20200 ACTUATIONS)	MINT DOVED \$ 799.00
CANON FOR AND 10.1 Mp COMPLETE WITH ALL ACCESS	MINT BOXED £305.00
CANON EOS 40D 10.1 Mp COMPLETE WITH ALL ACCESS CANON EOS 40D 10.1 Mp COMPLETE WITH ALL ACCESS	EXC++BOXED £399.00
CANON FOS 200 8 0 Mb COMPLETE WITH ALL ACCESS	MINT-ROXED £215 00
CANON EOS 300D 6.3Mp + CAN 18-55 LENS + ACCESS CANON EOS 350D 8.0Mp + CAN 18-55 LENS + ACCESS	MINT- £159.00
CANON EOS 350D 8.0Mp + CAN 18-55 LENS + ACCESS	MINT BOXED £225.00
CANON EOS 450D BODY + CAN 18-55 IS LENS + ACCESS CANON EOS 500D BODY COMP WITH ALL ACCESS	MINT-BUXED £345.00
CANON POWERSHOT G7 COMPLETE WITH ALL ACCESS	MINT £343.00
CANON POWERSHOT G7 COMPLETE WITH ALL ACCESS CANON POWERSHOT G9 COMPLETE WITH ALL ACCESS	MINT-ROXED \$215.00
CANON POWERSHOT G9 COMPLETE WITH CHARGERCANON POWERSHOT G10 COMPLETE ACCESS & CASEMINT	EXC++B0XED £169.00
CANON POWERSHOT G10 COMPLETE ACCESS & CASEMINT	BOXED AS NEW £259.00
CANON POWERSHOT G11 COMPLETE WITH ALL ACCESS	MINT BOXED £275.00
CANON 220 EX SPEEDLITE	MINT BOXED £69.00
CANON 270 EX SPEEDLITE	MINT BOXED £115.00
CANON 380 EX SPEEDLIFE	MINI BUXED £209.00
CANON RG-F2 RATT GRIP FOR FOS 200/300/400	MINT-ROYED £245.00
CANON 580 EX SPEEDLITE  CANON BG-E2 BATT GRIP FOR EOS 20D/30D/40D  CANON BG-E2N BATT GRIP FOR EOS 20D/30D/40D/50D	MINT BOXED £75.00
CANON BG-E3 BATT GRIP FOR EOS 350D/400D	MINT BOXED £65.00
CANON BG-E3 BATT GRIP FOR EOS 350D/400D	MINT- £95.00
CAMON OEE CAMEDA CODO 2	MINIT COS OO
CANON LP-E6 BATTERY FOR EOS 5D MKII/7D	MINT £45.00
NIKON DZ XS BODY WITH BATT & CHER, INSTRUTIONS	MINT 2005 00
CANON LP-66 BATTERY FOR EQS 5D MKU/7D.  MKON D2 XS BODY WITH BATT & CHGR. INSTRUTIONS.  NKON D2X BODY WITH BATT & CHGR & INSTRUCTIONS.  NKON D7000 BODY COMPLETE (VERY LOW USE).  MICKLE D2000 BODY COMPLETE (VERY LOW USE).	ROYED AS NEW 2825 OO
NIKON D300 BODY KIT COMPLETE + ALL ACCESSORIES	EXC++BOXED £645.00
NIKON D70S BODY COMPLETE (ONLY 480 ACTUATIONS)	MINT BOXED £225.00
NIKON D70 BODY COMPLETE WITH ALL ACCESSORIES	MINT £185.00
NIKON MB-D10 FOR D300/300S/700 NIKON MB-D10 + SPARE BATTERY FOR D300/300S/700	MINT-BOXED £199.00
NIKUN MB-DTU + SPAKE BATTERY FUR D300/3005/700	
NIKON MB-D80 BATT GRIP FOR D80/D90 NIKON R1C1 CLOSE-UP SPEEDLIGHT COMMANDER KIT	MINIT CASED \$465.00
NIKON SB 800 SPEEDLIGHT	MINT BOXED £225 00
NIKON SB 800 SPEEDLIGHT	MINT CASED £219.00
NIKON SB 600 SPEEDLIGHT	MINT CASED £165.00
NIKON SB 400 SPEEDLIGHT	MINT BOXED £99.00
NIKON SB 30 SPEEDLIGHTMIN	T BOXED AS NEW £95.00
NIKON SB 80DX SPEEDLIGHT	MINT BUXED £125.00
NIKON EH-6 AC ADAPTOR FOR D2H/D2X/D2Xs/D3/D3X/D3s NIKON EH-5 MAINS ADAPTOR FOR D50/70/70S/100	MINT BOXED 200.00
NIKON MC 36 REMOTE CONTROL	NFW £95.00
NIKON MC 36 REMOTE CONTROLMINT NIKON SK6A FLASH BRACKETMINT	BOXED AS NEW £199.00
NIKON SK6 FLASH BRACKETMINT	BOXED AS NEW £159.00
OLYMPUS 17mm f2.8 & FINDER ZUIKO DIG MICRO 4/3rds	MINT AS NEW £199.00
OLYMPUS 14 - 45mm f3.5/5.6 ZUIKO DIGITAL 4/3rds LENS	MINT £125.00
OLYMPUS 11 -22mm f2.8/3.5 ZUIKO DIGITAL 4/3rds LENS OLYMPUS 14 - 42mm f3.5/5.6 MK II "R" MSC MICRO 4/3rds	MINT UNUSED £399.00
PENTAX 18 - 55mm f3.5/5.6 AL WEATHER RESISTANT	MINT ROYED FOO OO
PENTAX BG4 BATTERY GRIP FOR K7	BOXED AS NEW £195 00
PENTAX BG4 BATTERY GRIP FOR K7MINT PANASONIC LUMIX DMC-LX5 BLACK WITH LEICA LENS	MINT BOXED £279.00
PANASONIC DMC-GF1 BODY WITH ALL ACCESSORIES	EXC++B0XED £225.00
PANASONIC DMC-GF2W + 14mm 2.5 + ALL ACCESS	MINT BOXED \$345 00
PANASONIC 7 - 14mm f4 LUMIX VARIO MICRO 4/3rdsMINT	BOXED AS NEW £745.00
PANASONIC 45 - 200mm f4/5.6 LUMIX G VARIO MICRO 4/3	DOVED AC NEW cone on
PANASONIC GMW-LVF 1 LIVE FINDER FOR GF1/GF2	MINT DOVED \$125.00
I AMOUNTO UNITELET I LIVE FINDEN FUN OF 1/OFZ	Z 123.00

MINT	BOXED AS	NEW S	225.00
PANASONIC GMW-LVF 1 LIVE FINDER FOR GF1/GF2			
RICOH R8 DIGITAL 10Mp,7.1X ZOOM (28-200) 2.75" SCR			
SONY ALPHA NEX-5 WITH 18-55mm & 16mm + ACCESSMINT			
SONY ALPHA E18 - 55 f3.5/5.6 OSS FOR NEX etcMINT			
SONY ALPHA 50mm f1.4 A/F LENS			
SONY ALPHA 28 - 75mm f2.8 SAM LENS	MINT BO	IXED 9	2495.00
SONY ALPHA 70 - 400mm f4/5.6 G SSM LENS			
MINOLTA 28mm f2.8 A/F MINOLTA/SONY FIT			
MINOLTA 50mm f1.7 A/F MINOLTA/SONY FIT			
MINOLTA 28 - 85mm f3.5/4.5 A/F MINOLTA/SONY FIT			
SIGMA 18 - 200mm f3.5/6.3 DC SLD GLASS FOR SONY			
TAMRON 70 - 300mm f4/5.6 Di LD MACRO SONY FITMIN			
SIGMA 2.0 x APO DG T/CONVERTER FOR SONY ALPHA			
SIGMA EM 140 DG MACRO FLASH FOR SONY ALPHA			
SONY ALPHA HVL-F36AM FLASH GUN	MINT CA	SED 9	£145.00
NISSIN DI 866 PRO FLASHGUN FOR SONY ALPHA			
LEXAR PRO 133x 32Gb sdhc 20Mb/SEC CARD		NEW	£75.00

#### Canon Autofocus, Digital Lenses, Accessories

CANON EOS 1V HS BODY + MANUAL	MINT- £475.0
CANON EOS 1NRS BODY	MINT-BOXED £375.0
CANON EOS 1NRS BODY	MINI- £365.0
CANON EOS 1 NHS	MINT-BOXED £265.0
CANON EOS 3 BODY	
CANON EOS 5 BODY	EXC+++ £59.0
CANON EOS 100 BODY	
CANON EOS 3000N BODY	MINI- £30.00
CANON EOS 500N BODY	MINI- £49.0
CANON EOS RT BODY (PELICAL MIRROR)	MINI- £99.0
CANON 24 - 105mm f4 USM "L" IMAGE STABILIZER	MINT BUXED £725.01
CANON 70 - 200mm f4 USM "L" + H00D (SUPERB LENS)	MINT £445.01
CANON 70 - 200mm f4 USM "L" IMAGE STABLIZERMINT	
CANON 70 - 200mm f2.8 USM "L" (AS NEW CONDITION)	MINT BOXED £965.0
CANON 70 - 300mm f4/5.6 USM IMAGE STAB DO LENS	MINT BOXED £799.0
CANON 50mm f1.2 USM "L" CANON 85mm f1.2 USM "L" MK II COMPL WITH HOOD	MINT BOXED £1,045.0
CANON 85mm 11.2 USM "L" MK II COMPL WITH HOOD	MINT £1,399.0
CANON 200mm f2.8 MK II USM "L" + FILTER	MINT BOXED £499.0
CANON 300mm f4 USM "L" IMAGE STABILIZERMINT	
CANON 400mm f5.6 USM "L" WITH CASE	MINT -BOXED £965.0
CANON 24mm f2.8 EF	MINT £235.0
CANON 50mm f1.8 MK II	
CANON 100mm f2 USM	MINT BOXED £315.0
CANON 15 - 85mm f3.5/5.6 EFS USM MAC IMAGE STAB	MINT £499.0
CANON 17 - 85mm f4/5.6 IMAGE STABILIZER	MINT £225.0
CANON 18 - 55 f3.5/5.6 IMAGE STABILIZER	MINT £99.0
CANON 18 - 135mm f3.5/5.6 EF-S IMAGE STABILZERMINT	BOXED AS NEW £225.0
CANON 18 - 200mm f3.5/5.6 EFS IMAGE STABILIZER	
CANON 20 - 35mm f3.5/4.5 USM	
CANON 28 - 80mm f3.5/5.6 USM	MINT £79.0
CANON 28 - 80mm f3.5/5.6 AUTOFOCUS	MINT £49.0
CANON 28 - 105mm f3.5/4.5 USM	MINT BOXED £145.0
CANON 28 - 135mm f3.5/5.6 USM IS IMAGE STAB + HOOD	MINT BOXED £269.0
CANON 28 - 200mm f3.5/5.6 USM + HOOD	MINT BOXED £239.0
CANON 70 - 300mm f4/5.6 USM IMAGE STABILIZER	MINT £345.0
CANON 75 - 300mm f4.5/5.6 USM MK II WITH HOOD	MINT £125.0
CANON 75 - 300mm f4.5/5.6 USM MK III (LATEST)MINT	BOXED AS NEW £165.0
CANON 75 - 300mm f4/5.6 USM IMAGE STABIL + HOOD	MINT BOXED £275.0
CANON 80 - 200mm f4.5/5.6 EF MK II	MINT BOXED £65.0

CANON 80 - 200mm f4.5/5.6 EF USM
CANON 80 - 200mm f4.5/5.6 EF USM
CANON EF 1.4x EXTENDER MK IIMINT BOXED £299.00
CANON EF 2.0x EXTENDER MK IIMINT BOXED £299.00
TELEPLUS 2X MC7 ELEMENT TELECONVERTER (CAN)MINT £89.00
CANON PB E2 BOOSTER FOR EOS 1V/EOS3 etc
CANON PB-E1 BOOSTER FOR EOS 1 etc
CANON 540 EZ FLASH + INSTMINT BOXED £89.00
CANON 540 EZ FLASH + INST
CANON 420 EZ FLASHMINT CASED £49.00
CANON ANGLE FINDER BMINT BOXED £99.00
CANON TC 80N3 REMOTE CONTROLLERMINT BOXED £85.00
CANON LC3 TRANSMITTER AND RECIEVERMINT £145.00 SIGMA 15mm f2.8 EX DG FISHEYE LENS (LATEST)MINT BOXED AS NEW £399.00
SIGMA 15mm f2.8 EX DG FISHEYE LENS (LATEST)MINT BOXED AS NEW £399.00
SIGMA 20mm f1.8 EF DG ASPHERIC RF (LATEST)MINT BOXED £379.00
SIGMA 20mm f1.8 EX DG ASPHERIC RF (LATEST)MINT - CASED £325.00 SIGMA 24mm f1.8 EX DG LENSMINT + HOOD £299.00
SIGMA 24mm f1.8 EX DG LENSMINT + HOOD £299.00
SIGMA 300mm f2.8 EX DG HSM (LATEST VERSION)MINT CASED AS NEW £1,599.00
SIGMA 500mm f4.5 EX DG HSM (LATEST VERSION)MINT-CASED £2,775.00
SIGMA 10 - 20mm f3.5 EX DC HSM SLD GLASS (LATEST)MINT BOXED £375.00
SIGMA 17 - 35mm f2.8/4 EX HSM ASPHERICALMINT CASED £169.00
SIGMA 17 - 35mm f2.8/4 EX HSM ASPHERICALMINT BOXED £189.00
SIGMA 17 - 70mm f2.8/4.5 DC MACRO SLD GLASSMINT-BOXED £199.00
SIGMA 18 - 125mm f3.8/5.6 DC OS HSM (LATEST)MINT CASED £195.00
SIGMA 24 - 70mm f2.8 EX DG MACRO + HOODMINT CASED £395.00
SIGMA 70 - 200mm 12.8 EX D HSM APOMINT CASED £425.00
SIGMA 70 - 200mm f2.8 EX DG HSM MACROMINT-BOXED £499.00
SIGMA 70 - 200mm f2.8 EX DG HSM MACRO II
SIGMA 120 - 400mm f4.5/5.6 DG HSM OS (LATEST LENS)MINT-BOXED £599.00
TAMPON 28 - 75mm f2.8 XR Di SP LD GLASS (LATEST)MINT + HOOD £245.00
TAMRON 70 - 300mm f4/5.6 DI LD MACRO
TOKINA 10 - 17mm 13.5/4.5 AT-X DX LENS (LATEST)MINT £375.00

#### Contax 'G' Compacts & SLR & Ricoh

CONTAX G1 BODY	MINT- £175.00
CONTAX TIX TITANIUM COMPACT + LEATHER CASE	MINT CASED £399.00
CONTAX 28mm f2.8 BIOGON FOR G	MINT £265.00
CONTAX 90mm f2.8 SON G + FILTER + CONTAX HOOD	
CONTAX 90mm f2.8 SONNAR "G"	
CONTAX TLA 200 FLASH FOR G1/G2	MINT CASED £99.00
CONTAX TLA 140 FLASH	
CONTAX ST BODY	
CONTAX ARIA BODY (STRAP, INSTRUCTIONS)	
CONTAX RTS II QUARTZ BODY	
CONTAX FIT YASHICA 28mm f2.8 SUPERB CONDITION	
CONTAX 45mm f2.8 TESSAR PANCAKE	
CONTAX 85mm f1.4 PLANAR MM	
CONTAX TLA 280 FLASH	MINT- £95.00
CONTAX MUTAR III 1.4 x TELECONVERTER	NEW £225.00
RICOH GR1 BODY WITH CASE	MINT BOXED £195.00

Leica 'M', 'K' & Screw &	Binoculars
LEICA Mda BODY (SUPERB CONDITION) LEICA IIIG WITH 5cm 12 SUMMITAR & CASE	MINT- £575.00
LEICA IIIG WITH 5cm f2 SUMMITAR & CASE	EXC+++ £875.00
LEICA IIIG BODY & CASE	EXCI+++ £675.00
LEICA II f RED DIAL + CASE	MINT-CASED £495.00
LEICA M ZEISS 21mm f2.8 ZM BIOGON (SUPERB LENS) N	INT BOXED AS NEW £865.00
LEICA 90mm f4 ELMAR CHROME M MOUNT LEICA 135mm f4.5 HEKTOR + HOOD M MOUNT	MINT IN KEEPER £185.00
LEICA 135mm 14.5 HERTON + HOUD M MOUNT	EXU++ £99.00
LEICA 135mm f2.8 ELMARIT M FOR M3	0.000 £ ++ UK3
LEICA GOmm EINDED COVOO	MINIT DOVED \$110.00
LEICA 90mm FINDER SGV00	MINT \$365.00
LEICA 5cm f2 SUMMITAR COLL SCREW	MINT 2000.00
LEICA 5cm f2 SUMMITAR COLL SCREW + M MOUNT	MINT- £299 00
LEICA 5cm 12 SUMMAR SCREW LEICA 90mm 14 ELMAR CHROME SCREW LEICA 90mm 14 HEAD + 16467 FOC MOUNT FOR VISO	MINT- £195.00
LEICA 90mm f4 ELMAR CHROME SCREW	MINT IN KEEPER £159.00
LEICA 9cm f4 HEAD + 16467 FOC MOUNT FOR VISO	MINT £199.00
LEICA 135mm f4.5 HEKTOR + HOOD SCREW	EXC++ £99.00
LEICA M BELLOWS UNIT	MINT £75.00
LEICA SF20 FLASH + CASE	MINT BOXED £89.00
LEICA ERC LEATHER CASE (14505) FOR M6/M6TTL/M7	MINT BOXED £99.00
LEICA R9 BODY ANTHRACITE (SUPERB EXAMPLE)	INT BOXED AS NEW £899.00
LEICA R7 BODY BLACKLEICA R4 BODY BLACK + STRAP	MINT- £445.00
LEICA R4 BODY BLACK + STRAP	MINT-BOXED £245.00
LEICAFLEX SL BODY CHROME	MINT-BUXED \$299.00
LEICA 21mm f4 SUPER ANGULON R	INT DOVED AC NEW COOK OF
LEICA 60mm 12.8 MACRO-ELMARIT R ROM ("UNUSED") N	
LEICA 60mm f2.8 MACRO-ELMARIT R 3 CAM + 1:1 ADAP	TOR MINT, 6545 OO
LEICA 180mm f4 FI MARIT R 3 CAM	FXC++ £345.00
LEICA 180mm f4 ELMARIT R 3 CAM	INT BOXED AS NEW \$445.00
LEICA 28 - 70mm f3.5/4.5 VARIO ELMAR ROM	MINT- £369.00
LEICA 28 - 70mm f3.5/4.5 VARIO ELMAR R	EXC+++ £299.00
LEICA 70 - 210mm f4 VARIO ELMAR R	EXC++ £399.00
LEICA WINDER R FOR R9/R8N	IINT BOXED AS NEW £275.00
LEICA R8 REMOTE CONTROL UNITN	INT BOXED AS NEW £165.00
LEICA DUOVID 8 + 12 x 42 BINOCULARS GREEN + CASE	MINT BOXED £1,175.00
LEICA 8 x 32 ULTRAVID HD (LATEST NEW UNUSED) LEICA 7 x 42 TRINOVID BA BINOCULARS ("UNUSED")N	MINT BOXED £999.00
LEICA 7 x 42 TRINOVID BA BINOCULARS ("UNUSED")N	INT BOXED AS NEW £699.00
LEICA 8 x 50 TRINOVID BINOCULARS (REALLY BRIGHT)	
CANON 7 x 50 BINOCULARS CIRCA 1960 REALLY BRIGHT	EXU+++CASED £99.00
MINOX 10 x 25 BR COMPACT BINOCULARS + CASE	MINI £125.00
ZEISS 8 x 30B BINOCULARS	MINT CASED £265.00
SWARUVSKI ATS OD DU SUUPE + 20-60 ETEPIEUE	IIIVI DUAEU AS NEW £899.00

#### Voigtlander Screw & Bayonet for Leica M etc

VOIGTLANDER 15mm f4.5 S/W HELIAR ASP + FDR SILVERMINT BOXED AS NEW £295.01
VOIGTLANDER 25mm f4 SKOPAR + FINDER SILVERMINT BOXED AS NEW £265.01
VOIGTLANDER 75mm f2.5 COLOR HELIAR MC CHROMEMINT £275.01
VOIGTLANDER 75mm f1.8 HELIAR CLASS VM M MOUNTMINT BOXED AS NEW £475.01
VOIGTLANDER 90mm 13.5 APO LANTHAR (BLK)MINT BOXED AS NEW £235.01
VOIGTLANDER 35mm VIEWFINDER BLACKMINT BOXED AS NEW £129.01
VOIGTLANDER LH1 HOOD FOR 21,25,28mm LENSESMINT BOXED AS NEW £30.01
VOIGTLANDER BESSA WINDER / GRIP FOR T & R2MINT- £115.01
VOIGTLANDER ANGLE FINDER + 15,21,25mm ADAPTORSMINT BOXED AS NEW £265.01

#### **Medium & Large Format**

BRONICA ETRS BODY ONLY	MINT- £75.0
BRONICA ETRSc BODY +120 BACK	EXC++ £85.0
BRONICA 40mm f4.0 ZENZANON MC	MINT- £195.0
BRONICA 40mm f4 PE LENS	
BRONICA 100mm f4 MACRO ZENZANON PE	MINT £225.0
BRONICA 105mm f4.5 ZENZANON MACRO PE 1:1	
BRONICA 150mm f3.5 ZENZANON E MC	
BRONICA 150mm f3.5 ZENZANON E MC	
BRONICA 150mm f4 PE	
BRONICA 150mm F4 E	
BRONICA E120 BACK	EXC ++ £30.0
BRONICA ETRS 120 BACK	MINT £69.0
BRONICA ETRSi 120 BACK	MINT £79.0

BRONICA PLAIN PRISM FOR ETRS/ETRSI	MINT CASED £69.00
BRONICA AEII PRISM FINDER	MINT- £89.00
BRONICA 50mm f3.5 ZENZANON S	EXC+++ £119.00
BRONICA 100mm f4 MACRO ZENZANON PE	MINT £245.00
BRONICA 150mm f3.5 ZENZANON S	MINT- £165.00
BRONICA SQAI 120 BACK	MINT BOXED £99.00
CONTAX MFB-2 POLAROID BACK FOR CONTAX 645	NEW £165.00
FUJI GW 670 MK III C/W 90mm f3.5 LENS MAMIYA 65mm f4 SEKOR Z LENS FOR RZ + HOOD	MINT BUXED £6/5.00
MAMIYA 65mm L f4 LENS FOR RZ	
MAMIYA 180mm F4.5 SEKOR Z W FOR RZ	MINT 2100 00
MAMIYA 250mm f4.5 LENS FOR RZ	MINT, \$195.00
MAMIYA BACKS.BELLOWS HOOD.POL BACK	IN STOCK PHONE
MAMIYA 150mm f3.5 A/F FOR 645 A/F	
MAMIYA 210mm f4 SEKOR C FOR 645	MINT CASED £195.00
MAMIYA RZ 67 PRO BACK	MINT- £69.00
MAMIYA RZ 67 PRO II BACK	MINT- £79.00
MAMIYA RZ 67 POLAROID BACK	MINT- £75.00
MAMIYA 120 BACK FOR RB 67	MINT £65.00
PENTAX 55mm f3.5 TAKUMAR SMC FOR 6x7	MINT- £299.00
PENTAX 55mm f2.8 FOR PENTAX 645 PENTAX 150mm f3.5 FOR PENTAX 645	MINT BOXED £199.00

#### Hasselblad

HASSELBLAD XPAN COMP WITH 45mm f4 LENS	EXC++ £795.0
HASSELBLAD 90mm f4 FOR XPAN	
HASSELBLAD SWC WITH 38mm f4.5 BIOGON + FDR	
HASSELBLAD 503 CX WITH 80mm CF + BACK + WLF	
HASSELBLAD 500EL/M + A12 BLACK BACK	
HASSELBLAD 50mm f4 Cfi DISTAGON + HOOD + FILTERMINT	
HASSELBLAD 150mm f4 SONNAR CF	EXC+++ £465.0
HASSELBLAD CW WINDER + REMOTE	
HASSELBLAD PLAIN PRISM	
HASSELBLAD PM PRISM	
HASSELBLAD 500CM/503 WLF BLACK	
HASSELBLAD EXTENSION TUBE 16E F	
HASSELBLAD EXTENSION TUBE 55mm	MINT- 965.0

#### Nikon Auto-Focus, Digital Lenses & Accessories

minum Auto-rocus, Digital Lenses	a MCC62201162
NIKON F5 BODY	MINT 9475 (
NIKON ES RODY	MINT, 6395 (
NIKON F5 BODYNIKON F50 BODY + MB 10 GRIP	FYC_ £95 (
NIKON F60 BODY	MINT EAG O
NIKON F55 BODY	MINT-ROYED 630 C
MIVON 24mm f2 0 A/E	MINT C100 0
NIKON 24mm f2 0 A/C *D*	MINT COOL
NIKON 24mm f2 9 A/C 4D*	MINIT £225.0
NIKON 24mm 12.8 AF "D" NIKON 28mm 12.8 AF "D" NIKON 50mm 11.8 AF "D" + RUBBER HOOD AND FILTER	MINIT, DOVED COO.
NIKON 60mm f2.8 A/F "D" MICRO NIKKOR + HOOD	EVC COAE O
NIKON 60mm 12.8 A/F *D* MICRO NIKKON + HOOD	MINT DOVED \$240.0
NIKON DUITIII IZ.O AFF D WIGHU NIKKUN	MINIT COSE O
NIKON 85mm f1.8 A/F NIKON 105mm "G" 2.8 "G" IF-ED AF-S VR ("UNUSED") MIN	IT DOVED AC NEW CEAE O
NIKON 300mm f4 "D" IF - ED AF-S	MINT CACED CODE O
NIKON 12 - 24mm f4 "G" DX IF-ED AF-S	MINT DOVED CCAS O
NIKON 12 - 24IIIII 14 U DA IF-EU AF-3	DOVED COOR O
NIKUN 18 - JOHN 19 JULY 15 JULY 18 JUL	MINT-BUXED £399.U
NIKON 18 - 35mm 13.5/4.5 "D" IF-ED A/F NIKON 18 - 70mm 13.5/4.5 "G" IF ED AF-S DX NIKON 18 - 200mm 13.5/5.6 "G" DX ED VIBR REDUCTIONNIN	IT DOVED AC MENT CASE O
NIKON 20 - 35mm f2.8 "D" I/F A/F	TYC CACED CAZE C
NIKON 24 - 50mm f3.3/4.5 A/F	EAU++UASEU 24/3.U
NIKON 24 - 50mm 13.3/4.5 A/F NIKON 24 - 85mm f2.8/4 A/F "D" + H00D	J.CP13 - I NINL
NIKON 24 - 85mm 12.6/4 A/F "D" + HUUD NIKON 28 - 105mm f3.5/4.5 A/F "D" MACRO	MINT DOVED CLAS C
NIKUN 26 - TUSITITI 13.3/4.5 AVF U TWAGRU	MINI BUXED £140.U
NIKON 28 - 200mm f3.5/5.6 IF "D"	MINI BUXED £220.U
NIKON 55 - 200mm f4.5/6 "G" DX VF ED AF-S	J.C.\13 - I MINL
NIKUN 55 - 200mm 14.5/6 "G" DX VF ED AF-5	MINT BOXED £139.0
NIKON 70 - 300mm f4.5/5.6 "G" A/F	MIN I-BUXED £95.0
NIKON 70 - 300mm f4.5/5.6 "G" IF-ED AF-S VIBR REDUCTION	MINT-BUXED £159.U
NIKON 70 - 300mm f4.5/5.6 "G" IF-ED AF-S VIBH REDUCTION NIKON 70 - 300mm f4.5/5.6 "G" IF-ED AF-S VIBH REDUCTION	JNMINT BUXED £365.U
NIKON 70 - 300mm 14.5/5.6 "6" IF-ED AF-S VIBH REDUCTION NIKON 80 - 200mm 12.8 A/F IF - ED (LATEST 2 TOUCH)	JNMIN1 + HUUD £325.U
NIKON 80 - 200mm f2.8 A/F IF - ED (LATEST 2 TOUCH) NIKON 80 - 400mm f4.5/5.6 A/F "D" VIBRATION REDUCTION	MINI-UASED 2045.U
NIKON 200 - 400mm 14 "G" ED AF-S VIBRA RED MK1 MINT	DOVED AS NEW CO. COS. C
NIKUN 200 - 400mm 14 "G" EU AF-5 VIBRA HEU MK I MINI	BUXED AS NEW £3,999.U
NIKON TC 17E II AF-S TELECOMVERTER	II BUXED AS NEW £200.U
NIKON TC 20E II AF-S TELECONVERTER	MINI £225.U
TELEPLUS/KENKO 1.4x PRO 300DG TELECONVERTER	II BUXED AS NEW £245.U
TELEPLUS/KENKO 2.0x PRO 300 DG TELECONVERTER NIKON MC 30 REMOTE RELEASE FOR NIKON D200 etc	
NIKUN MU 30 HEMUTE RELEASE FUR NIKUN UZUU BIC	U.CS. I IVIM
NIKON MB-10 BATTERY GRIP FOR F90/F90X NIKON SB 21B MACRO FLASH UNIT RING FLASH + AS14	MINI- £39.0
NIKUN SB 21B MACHU FLASH UNIT HING FLASH + AS14	MINI-UASED £125.U
NIKON SB 23 FLASH UNIT	WINI BUXED £45.U
NIKON SB 25 FLASH	MINI- £89.0
NIKON SB 28 FLASH	EXU+++ UASED £95.U
JESSOPS 2X EXTENDER NIKON FIT	MINT CASED £75.0
SIGMA 1.4x EX CONVERTER	MINI £125.U
SIGMA 20MM 11.8 EX DG HF ASPHERIC (LATEST)	MINI £315.U
SIGMA 50mm f2.8 EX DG MACRO SIGMA 10 - 20 f4/5.6 EX DC HSM (CURRENT LENS)	MINT BOXED £199.0
SIGMA 10 - 20 14/5.6 EX DC HSM (CURRENT LENS)	MINT BOXED £345.0
SIGMA 15 - 30mm f3.5/4.5 DG ASPHERICAL	EXC++ £225.0
SIGMA 15 - 30mm f3.5/4.5 DG ASPHERICAL	MINI-BOXED £295.0
SIGMA 17 - 35mm f2.8/4 EX ASPHERICAL	
SIGMA 18 - 50mm f2.8 DC SLD GLASSMIN SIGMA 18 - 50mm f2.8 DC HSM MACRO SLD GLASSMIN	II BOXED AS NEW £125.0
SIGMA 18 - 50mm TZ.8 DC HSM MACRO SLD GLASSMIN	II BUXED AS NEW £165.0
SIGMA 18 - 200mm f3.5/6.3 SLD GLASS DC	MINT BOXED £119.0

SIGMA 28 - 135mm f3.8/5.6 "D" ASPHERICAL	
SIGMA 28 - 300mm f3.5/6.3 "D"	
SIGMA 55 - 200mm f4/5.6 DC HSM	MINT BOXED £89.00
SIGMA 70 - 200mm f2.8 EX DG HSM OS (LATEST)	
SIGMA 170 - 500mm f5/6.3 APO "D" (SUPERB LENS)	MINT CASED £365.00
TAMRON 55 - 200mm f4/5.6 LD MACRI Di II	MINT BOXED £99.00
TOKINA 10 - 17mm f3.5/4.5 AT-X DX LENS (LATEST)	MINT BOXED £365.00
TOKINA 12 - 24mm f4 AT-X PRO DX II (LATEST)	MINT BOXED £425.00
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MINOT FEET   TEAMUR CHAMPAGNE	Nikon manuai	
NIXON ES PETITAMUM CHAMPAGNE  NIXON ES PER BOY COMPLETE WITH MOD DRIVE  ECC. + 2255.00  NIXON ES BOY COMPLETE WITH MOD DRIVE  ECC. + 2255.00  NIXON ES BOY COMPLETE WITH MOD DRIVE  ECC. + 2256.00  NIXON ES BOY COMPLETE WITH MOD DRIVE  ECC. + 1259.00  NIXON ES BOY COMPLETE WITH MOD DRIVE  ECC. + 1259.00  NIXON ES BOY COMPLETE WITH MOD DRIVE  ECC. + 1259.00  NIXON ES BOY COMPLETE WITH MOD DRIVE  ECC. + 1259.00  NIXON ES BOY COMPLETE WITH MOD DRIVE Y RAPED  MIXON ES BOY COMPLETE WITH MOD WERY RAPED  NIXON ES BOY COMPLETE WITH HOD DRIVE Y RAPED  MIXON ES BOY COMPLETE WITH HOD DRIVE Y RAPED  MIXON ES BOY COMPLETE WITH HOD DRIVE Y RAPED  MIXON ES BOY COMPLETE WITH HOD DRIVE Y RAPED  MIXON ES BOY COMPLETE WITH HOD DRIVE Y RAPED  MIXON ES BOY COMPLETE WITH HOD DRIVE Y RAPED  MIXON ES BOY COMPLETE WITH HOD DRIVE Y RAPED  MIXON ES BOY COMPLETE WITH HOD DRIVE Y RAPED  MIXON ES BOY COMPLETE WITH HOD DRIVE Y RAPED  MIXON ES BOY COMPLETE WITH HOD DRIVE Y RAPED  MIXON ES BOY COMPLETE WITH HOD DRIVE Y RAPED  MIXON ES BOY COMPLETE WITH HOD DRIVE Y RAPED  MIXON ES BOY COMPLETE WITH HOD DRIVE Y RAPED  MIXON ES BOY COMPLETE WITH HOD DRIVE Y RAPED  MIXON ES BOY COMPLETE WITH HOD DRIVE Y RAPED  MIXON ES BOY COMPLETE WERE	NIKON E3 HP TITANIUM CHAMPAGNE	FXC++BOXED £399 00
NIKON F3 B007 OUNPLETE WITH MOJ DRIVE	NIKON E3 HP TITANIUM CHAMPAGNE	FXC+ £279 00
NKON 15 8007 COURTEET WITH IAUG BRIVE  LECH - 1980 COURTEET WITH IAUG	NIKON E3 HP BODY	MINT- £299 00
NIKON 12 BODY ONLY LIGHT SIRIS OF USE	NIKON E3 BODY COMPLETE WITH MD4 DRIVE	FXC++ £265.00
NKON 12 PROTOMOC PROME (FROM A COLLECTION). EC. 4-1298.00 NKON 12 PROTOMOC PROME (FROM A COLLECTION). EC. 4-1208.00 NKON 12 PROTOMOC	NIKON E3 BODY ONLY LIGHT SIGNS OF USE	EXC++ £199.00
NIKON F2 PHOTOMIC CPROME (FROM A COLLECTION)	NIKON E2 PHOTOMIC S RODY BLACK	FYC++ 6299 NO
NIKON E- DEPONE BODY  NIKON E- BODY BUCKY BODY  DEVELOPED BUCKY BODY  NIKON E- BUCKY BODY  DEVELOPED BUCKY BODY  NIKON E- BUCKY BODY  N	NIKON F2A PHOTOMIC CHROME (FROM A COLLECTION)	EXC++BOXED £295.00
NIKON 15 BODY BLACK 8007V	NIKON FE CHROME BODY	EXC+++ £115.00
NIKON 15 ELBLACK BODV.  NIKON 13 SIMM FAI - 8 BISIM FILER + HOOD (VERY PARE)	NIKON FE BODY BLACK BODY	EXC+ £95.00
NIKONIS COMM T.2. BUW NIKOR F. FIDR.  MINOT 2007 12.6 SC COMPLETE WITH HODO  MINOT 2007 12.6 SC COMPLETE WITH PLOTO AND FLETCH  MINOT 2007 12.6 SC COMPLETE MINOT 2007 12.6 SC COMPLETE AND FLETCH 2007 1	NIKON FE BLACK BODY	EXC £75.00
NIKONIS COMM T.2. BUW NIKOR F. FIDR.  MINOT 2007 12.6 SC COMPLETE WITH HODO  MINOT 2007 12.6 SC COMPLETE WITH PLOTO AND FLETCH  MINOT 2007 12.6 SC COMPLETE MINOT 2007 12.6 SC COMPLETE AND FLETCH 2007 1	NIKON 18mm f4 Ai + 86mm FILTER + HOOD (VERY RARE) .	MINT AS NEW £675.00
MINON 20mm 15.4 MS, 20mm 16.5 MS, 20mm 16.	NIKONOS 20mm f2.8 UW NIKKOR + FDR	MINT £495.00
MINON 20mm 15.4 MS, 20mm 16.5 MS, 20mm 16.	NIKON 20mm f2.8 AIS COMPLETE WITH HOOD	MINT £295.00
MINOT 2385 DE SINCHER BULLITY LENS MINOT 2385 DE SINCHER BULLITY LENS MINOT 2385 DE SINCH HIDO DAI DA DELTE MINOT 2385 DE SINCHER BUND DAI DELTE MINOT 2385 DE SINCHER BUND DAI DELTE MINOT 2385 DE SINCHER BUND DE SINCHER BUND 2385 DE SINCHER	NIKON 20mm f3.5 AIS	MINT BOXED £275.00
NIKON 15   NIKON 25   Rem 14	NIKON 24mm F2 AIS (SUPERR QUALITY   FNS)	MINT £395 00
NKON 35mm 12 B PC PERSPECTIVE CONTROL  NKON 35mm 12 B D PERSPECTIVE CONTROL  DCH+ 9 2325.00  NKON 45mm 12 B G N NKKOR  NKON 55mm 12 B MCRO NKKOR AS  NKON 45mm 12 B G N NKKOR AS  NKON 55mm 12 B MCRO NKKOR AS  NKON 15mm 12 B MCRO NKOR AS	NIKON 28mm f2 AIS WITH HOOD AND FILTER	MINT £325.00
NIKON 150mm 12 A DECEPTIVE CONTROL  NIKON 150mm 12 A DE ON INKORD AS.  NIKON 150mm 13 A DE ON INKORD AS.  NIKON 150mm 14 A DE ON INKORD AS.  NIKON 150mm 15 A DE AS.  NIKON 150mm 15 A DE ON INKORD AS.  NIKON 150mm 15 A DE ON IN	NIKON PC NIKKOR 28mm f4	MINT CASED £365.00
NIKON 150mm 12 & IN NIKOR	NIKON 35mm 12.8 PC PERSPECTIVE CONTROL	MINT CASED £445.00
NIKON 550mm 14 AL MIMT E195.00  NIKON 550mm 12 AL MICRO NIKKOR AS. MIMT E195.00  NIKON 550mm 12 AL MICRO NIKKOR AS. MIMT E195.00  NIKON 550mm 12 AL MICRO NIKKOR AS. MIMT E195.00  NIKON 550mm 12 AL MICRO NIKKOR AS. MIMT E195.00  NIKON 550mm 13 AL MIKKOR PC MICRO  NIKON 150mm 14 ALS. MIMT E295.00  NIKON 150mm 15 ALS. MIKKOR H LIGHT E195. MIMT E295.00  NIKON 150mm 15 ALS. MIKKOR H LIGHT E195. MIMT E295.00  NIKON 150mm 15 ALS. MIKKOR H LIGHT E195. MIMT E295.00  NIKON 150mm 15 ALS. MIKKOR H LIGHT E195. MIMT E295.00  NIKON 150mm 15 ALS. MIKKOR H LIGHT E195. MIMT E295.00  NIKON 150mm 15 ALS. MIKKOR H LIGHT E195. MIMT E295.00  NIKON 150mm 15 ALS. MIKKOR H LIGHT E195. MIMT E295.00  NIKON 150mm 15 ALS ALS. MIMT E295.00  NIKON 150mm 150mm 150mm 150mm 150mm 150mm 150mm 150mm 150m	NIKON 35mm f2.8 PC PERSPECTIVE CONTROL	EXC+++ £325.00
NIXON 550mm 1.8 AL MILET 698.00  NIXON 550mm 1.8 AL MICRO NIXKOR AS. MINT 1965.00  NIXON 550mm 1.8 MIXOR DRIXKOR AS. MINT 1965.00  NIXON 550mm 1.8 MIXOR DRIXKOR AS. MINT 1965.00  NIXON 550mm 1.8 ALS. MINT 1965.00  NIXON 1850mm 1.8 ALS. MINT 1965.00  NIXON 1850mm 1.8 ALS. MINT 1965.00  NIXON 1950mm 1.8 ALS SUPERB LEINS) MINT 1965.00  NIXON 1950mm 1.8 ALS SUPERB SHAPP LEINS) MINT 1965.00  NIXON 1950mm 1.8 MINKOR 1 PRUPERB SHAPP LEINS MINT 1965.00  NIXON 1950mm 1.8 MINKOR 1 PRUPERB SHAPP LEINS MINT 1965.00  NIXON 1950mm 1.8 MINKOR 1 PRUPERB SHAPP LEINS MINT 1965.00  NIXON 1950mm 1.8 MINKOR 1 PRUPERB CONDITION) MINT 1965.00  NIXON 1950mm 1.8 MINKOR 1 PRUPERB CONDITION NIXON 1950mm 1.8 MINT 1965.00  NIXON 1950mm 1.8 MINKOR 1 PRUPERB CONDITION NIXON 1950mm 1.8 MINT 1965.00  NIXON 1950mm 1.8 MINKOR 1 PRUPERB CONDITION NIXON 1950mm 1.8 MINT 1965.00  NIXON 1950mm 1950mm 1.8 MINT 1965.00  NIXON 1950mm 1950mm 1965.00  NIXON 1950mm 1950m	NIKON 45mm f2.8 GN NIKKOR	MINT- £225.00
NKON 556mm 28 MICRO MIKKOR AS.  MIKON 556mm 12 A MICRO MIKKOR AS.  MIKON 556mm 12 A MIKKOR PC MICRO  MIKON 556mm 13 A MIKKOR PC MICRO  MIKON 556mm 13 A MIKKOR PC MICRO  MIKON 156mm 14 A MIS.  MIKON 106mm 18 A MIKKOR H L MIS.  MIKON 106mm 18 A MIS.  MIKON 106 A MIS.		
NIKON 550mm C & NIKOR P. KIMORO P. KIMORO AS NIKO 1800m C & SAN KIMORO P. KIMORO AS NIKO 1800m C & SAN KIMORO P. KIMORO AS NIKON 550mm C & AS NIKON 1800m C & SAN KIMORO AS NIKON 1800m C & SAN KIMORO	NIKON 50mm f1.8 Al	MINT £69.00
NIKON 550m 15.5 NIKKOR P.C MICRO  NIKON 150m 15.8 S.  NIKON 1050m 15.8		
NIKON 156mm 12 AIS. MINT (255 DA) NIKON 106mm 12 AIS. MINT (255 D45) NIKON 106mm 18 AIS. MINT (255 D45) NIKON 106mm 18 AIS. DCC++ (455.00 NIKON 106mm 18 AIS. DCC++ (455.00 NIKON 106mm 12 AIS (SUPERB LEIN) MINT (255 D45) NIKON 106mm 12 AIS (SUPERB LEIN) MINT (255 D45) NIKON 106mm 12 AIS (AIS (MEDLY SHAPP LEIN) DCC++ (459.00 NIKON 106mm 12 AIS (MEDLY SHAPP LEIN) MINT (255 D45) NIKON 106mm 12 AIS (MINGO PLANE SHAPP LEIN) MINT (255 D45) NIKON 106mm 12 AIS (MINGO PLANE SHAPP LEIN) MINT (255 D45) NIKON 106mm 12 AIS (MINGO PLANE SHAPP LEIN) MINT (255 D45) NIKON 106mm 12 AIS (MINGO PLANE SHAPP LEIN) MINT (255 D45) NIKON 106mm 12 AIS (MINGO PLANE SHAPP LEIN) MINT (255 D45) NIKON 106mm 12 AIS (MINGO PLANE SHAPP LEIN) MINT (255 D45) NIKON 106mm 12 AIS (MINGO PLANE SHAPP LEIN) MINT (255 D45) NIKON 106mm 12 AIS (MINGO PLANE SHAPP LEIN) MINT (255 D45) NIKON 106mm 12 AIS (MINGO PLANE SHAPP LEIN) MINT (255 D45) NIKON 106mm 12 AIS (MINGO PLANE SHAPP LEIN) MINT (255 D45) NIKON 106mm 12 AIS (MINGO PLANE SHAPP LEIN) MINT (255 D45) NIKON 106mm 12 AIS (MINGO PLANE SHAPP LEIN) MINT (255 D45) NIKON 107 LEIN (155 D45) NIKON 107	NIKON 55mm f2.8 MICRO NIKKOR AIS	MINT BOXED £225.00
NIGOT 105mm #1 8.45	NIKON 55mm f3.5 NIKKOR P.C MICRO	MINT £89.00
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MINOT 105mm #2 5.05 (SUPPRE LINS)	NIKON 105mm f1.8 AIS	MINT CASED £499.00
NIGON 105mm 44 MICRO NIKORO AS	NIKON 105mm f1.8 AIS	EXC++ £425.00
MINOT 135mm 2 & AIS	NIKON 105mm f2.5 AIS (SUPERB LENS)	MINT £225.00
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NIKON 180mm 28. NIKKOR P	NIKON 135mm f2.8 AI (HEALLY SHARP LENS)	EXC++ £99.00
NICON 2007 AL SIGNOR PAR MINGO NICKA SI, SUPERB SHAPP LEIS)  MINGO 3007 MIS SI KINGON FI, DUERB ONDITION)  MINGO 3007 MIS SI KINGON FI, DUERB ONDITION)  MINGO 3007 MIS SI KINGON FI, DUERB ONDITION)  MINGO 3007 MIS SI KINGON FI, DUERB ONDITION SI MINGO 3007 MIS SI MINGO ASSESSED SI	NIKON 135mm 12.8 AIS	MINT CASED £195.00
NIKON 3500mm 45 NIKKORH H. GIEPBB CONDITION)  MINT 2255.00  MINKON 5500mm 85 MIRKORH H. GIEPBB CONDITION)  MINT 2255.00  MINKON 5500mm 85 MIRROPE LIBES ADMPEALL II  MINT 2500E 1698.00  MINT 2500E 1698.00  MINT 2519.00  MINT 25	NIKON 180mm f2.8 NIKKOR P	MINT-CASED £275.00
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NICOM INFL 250 BACK FOR F2 WITH 2 CASS AND WINDER  MINT 500 BACK FOR F2 WITH 2 CASS AND WINDER  MINT 500 BACK FOR F2 WITH 2 CASS AND WINDER  MINT 500 BACK FOR F2 WITH 2 CASS AND WINDER  MINT 5165.00  MINT 5165.00	MIKON 80 - 200mm E4 AIC	MINIT CASED \$175.00
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NIKON PLIS AUTO EXTENSION RING MINT DEDCE DESCO MINTO PLIS AUTO EXTENSION RING MINT DESCO MINTO TICH SELECOMMERTER AS EUC++ 1999.00 MINTO TICH SELECOMMERTER AF MINT SELECOMMERTER AF MINT SELECOMMERTER AF MINT SELECOMMERTER MINT SELECOMMERTER MINT SELECOMMERTER MINT SELECOMMERTER MINT SELECOMMERTER MINT SELECOMMERTER MINTON SELECOMMERTER MINT DESCO MINTON SELECOMMERTER MINTON SELECOMMERTER MINT SELECOMMERTER MINTON SELECOMMER	NIKON MD12 MOTOR DRIVE FOR FM3a/FM2/FE2/FM/FE	FYC+++ 679 00
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NIKON TC 201 CONVERTER	NIKON TC 200 CONVERTER	00 P93 TAIM
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OLYMPUS OM2 BODY CHROME	
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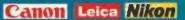














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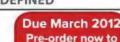
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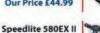
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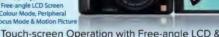


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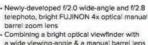
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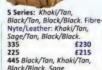












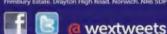
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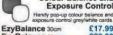
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055CXPRO3 Carbon Fibre 3-section legs, Q90 column

Carbon Fibre 4-se Weight: 1.65kg Load: 8.0kg Folded: 65cm Height: 175cm Weight: 1.70kg Load: 8.0kg Folded: 54cm Height: 170cm

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Ball Head with RC2 of

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Veight: 2.00kg .oad: 7.0kg olded: 63cm leight: 165cm

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£39.99

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£129.99 **PRO 283CT** PRO 284CT Carbon Fibre 4-section legs, MACC column Weight: 1.73kg Load: 8.0kg Folded: 53cm Height: 160cm

AltaPRO 264AT Tripod

Atuminium 4-section legs, magnesiu nopy, MACC Multi-Angle-Central Col

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Weight: 2.10kg Load: 7.0kg Folded: 53cm Height: 155cm

AP284 Monopod

AP324 Monopod Load: 10.0kg Folded: 53.5cm Height: 167cm £46.99

CP284 Monopod Weight: 0.46kg Load: 8.0kg Folded: 51.5cm Height: 158cm £99.99

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This is just a sma on of the VANGUARD

#### KOOD

A284 Tripod eight: 2.17kg bad: 8.0kg bided: 56cm Load: 8.0kg Folded: 56cm Height: 154cm

C2504 Monopod Veight: 0.59kg oad: 4.0kg olded: 47cm leight: 153cm

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Amateur Pho Magazine

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324RC2

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\$\text{SQAM Body Only} \tag{5.5} \text{E+ E190 - E25} \\ \text{SQAM Pod S PS} \text{E+ E190 - E25} \\ \text{SQAM Pod S PS} \text{E+ E190 - E25} \\ \text{SQAM Pod S PS} \text{E+ E190 - E25} \\ \text{SQAM Pod S PS} \text{E+ E190 - E25} \\ \text{SQAM Pod S PS} \text{E+ E190 - E10} \\ \text{SQAM Pod S PS} \text{E+ E20 - E10} \\ \text{SQAM Pod S PS} \text{E+ E20 - E10} \\ \text{SQAM Pod S PS} \text{E+ E20 - E10} \\ \text{SQAM Pod S PS} \text{E+ E20 - E10} \\ \text{SQAM Pod S PS} \text{E+ E100 - E10} \\ \text{SQAM Pod S PS} \text{E+ E100 - E10} \\ \text{SQAM Pod S PS} \text{E+ E100 - E10} \\ \text{SQAM Pod S PS} \text{E+ E100 - E10} \\ \text{SQAM Pod S PS} \text{E+ E100 - E10} \\ \text{SQAM Pod S PS} \text{E+ E100 - E10} \\ \text{SQAM Pod S PS} \text{E+ E100 - E10} \\ \text{SQAM Pod S PS} \text{E+ E100 - E10} \\ \text{SQAM Pod S PS} \text{E+ E100 - E10} \\ \text{SQAM Pod S PS} \text{E+ E25 - E10} \\ \text{E+ E100 - E10} \\ \text{SQAM Pod S PS} \text{E+ E100 - E10} \\ E+ E100	Bronica SQA/AI/	В
50mm 73.5 PS. E++ £199 - £22 50mm 73.5 S. E++ £129 - £14 65mm F4 PS. E+ / Unused £99 - £24 150mm F3.5 S. E+ / Unused £99 - £24 150mm F3.5 S. AS Seen / E++ £39 - £9 150mm F3.5 S. Seen / E++ £39 - £9 200mm F4.5 PS. AS Seen / E++ £39 - £9 200mm F4.5 PS. E+ / E++ £129 - £14 200mm F4.5 S. E+ / E++ £129 - £14 200mm F4.5 S. E+ / E++ £129 - £14 200mm F4.5 S. E+ / E++ £129 - £14 200mm F4.5 S. E+ / E++ £129 - £14 200mm F4.5 S. E+ / E++ £29 - £14 200mm F4.5 S. E+ / E++ £29 - £14 200mm F4.5 S. E+ / E++ £29 - £14 200mm F4.5 S. E+ / E++ £29 - £14 200mm F4.5 S. E+ / E++ £29 - £14 200mm F4.5 S. S. E+ / E++ £29 - £14 200mm F4.5 S. S. E+ / E++ £29 - £14 200mm F4.5 S. S. E+ / E++ £29 - £14 200mm F4.5 S. S. E+ / E++ £29 - £14 200mm F4.5 S. S. E+ / E++ £29 - £14 200mm F4.5 S. S. E+ / E++ £29 - £14 200mm F4.5 S. E+ / E++ £29 - £14 200mm F4.5 S. E+ / E++ £29 - £14 200mm F4.5 S. E+ / E++ £29 - £14 200mm F4.5 S. E+ / E++ £29 - £14 200mm F4.5 S. E+ / E++ £29 - £14 200mm F4.5 S. E+ / E++ £29 - £14 200mm F4.5 S. E+ / E++ £29 - £14 200mm F4.5 S. E+ / E++ £29 - £14 200mm F4.5 S. E+ / E++ / E+	SOAM Body Only	F+ £12
65mm F4 PS	50mm F3.5 PS	E++ £199 - £22
110mm F4 PS Macro. LE++ £24 150mm F4 PS. Macro. 150mm F4 PS. S. As Seen / FE+ £39 - £9 150mm F4 PS. S. As Seen / Mint £96 - £19 200mm F4 PS. S. EF / FE F129 - £19 200mm F4 PS. S. EF / FE F129 - £19 200mm F4 PS. S. EF / FE F129 - £19 200mm F4 PS. S. EF / FE F129 PS. GA 130M Mag. EF / FE F129 PS. GA 220 Mag. EF / Unused £94 - £7 SOA 120 Mag. EF / Unused £94 - £7 SOA 120 Mag. EF / Unused £94 PS. F1 PSINF Inder S. EF / F2 PS. EF PS PSINF INDER S. EF / F2 PS. EF PS PSINF INDER S. EF / F2 PS. EF PS PSINF INDER S. EF / Unused £54 Authobellows S. EF / Unused £149 - £29 PSINF INDER S. EF / Unused £149 - £29 PSINF INDER S. EF / Unused £149 - £29 PSINF INDER S. EF / Unused £29 - £5 SOASB F189 Adapter	50mm F3.5 S	E+ £129 - £14
150mm F4 PS	65mm F4 PS	E+ / Unused £99 - £24
150mm F4 PS	110mm F4 PS Macro	E++ £24
200mm F4.5 PS	150mm F3.5 S	As Seen / E++ £39 - £9
200mm F4.5 S.	150mm F4 PS	.As Seen / Mint- £69 - £19
2x Teleconverter S. E+ / E++ £69 - £9 SAA 135M Mag . E++ £55 - £5 SAA 220 Mag . Ex / E++ £25 - £5 SAA 220 Mag . E+ / Unused £49 - ₹7 SAA 120 Mag . E+ / Unused £49 - ₹7 SAA 120 Mag . E+ 25 - £4 AE Prism Finder S . E++ £35 - £4 AE Prism Finder S . E+ £79 - £8 Prism Finder S . E+ £79 - £8 Prism Finder S . E+ £59 - ₹7 Waist Level Finder S . Unused £5 Authobellow S . E+ / Unused £149 - £29 Proshade S . E+ / Unused £29 - £5 SA286 Falsh Adapter . Mint. £3	200mm F4.5 P5	EXC / E+ £129 - £14
SQA 135M Mag	2v Tolonomiortos C	E+/E++ £12
SQA 220 Mag	COA 12EM Mag	E+ / E++ 109 - 19
SQA 220 Mag	COA 220 Mag	Eve / E + + 20
SQAI 120 Mag	SOA 220 I Man	F± / linused £49 = £7
Polaroid Mag S.	SOAi 120 Mag	F+ f3
AE Prism Finder S	Polaroid Mag S	E++ £35 - £4
Prism Finder S0I.         E++ £79 - £8           Prism Finder S         E+ £59 - £7           Waist Level Finder S         Unused £5           Autobellows S         E++ / Junused £149 - £29           Proshade S         E+ / Unused £29 - £5           SCA386 Flash Adapter         Mint- £3	AE Prism Finder S	E+ / E++ £99 - £14
Prism Finder S         E+ £59 - £7           Waist Level Finder S         Unused £5           Autobellows S         E++ / Unused £149 - £29           Proshade S         E+ / Unused £29 - £5           SCA386 Flash Adapter         Mint- £3	Prism Finder SQi	E++ £79 - £8
Autobellows SE++ / Unused £149 - £29 Proshade SE+ / Unused £29 - £5 SCA386 Flash AdapterMint- £3	Prism Finder S	E+ £59 - £7
Proshade SE+ / Unused £29 - £5 SCA386 Flash AdapterMint- £3		
SCA386 Flash AdapterMint- £3		
SCA386 Hash AdapterMint- £3 Motordrive SQiE+ / E++ £11	Proshade S	E+ / Unused £29 - £5
Motordnve SQIE+ / E++ £11	SCA386 Flash Adapter	Mint- £3
	Motordnye SQI	E+ / E++ £11

Motordrive SQi	E+ / E++ £11
Canon EOS	
EOS 1V Body Only	E+ £309 - £34
EOS 1N RS Body Only	E+ £34
EOS 1N + E1 Booster	E+ / E++ £159 - £24
EOS 1N Body Only	E+ £12
EOS 1 + E1 Booster	AS SEED £13
EOS 1 Body Only EOS 3 + E2 Booster	E 017
EOS 3 Body Only	As Soon / F+ \$70 - \$12
EOS 30 Body Only	F+ / F++ 959 - 97
EOS 30E Body Only	
EOS 33 + 28-90mm	E+ £89 - £10
EOS 33 Body Only	E++ £7
EOS 5 + VG10 Grip	E+ / E++ £59 - £6
EOS 5 Body Only	E+ £4
EOS 5 QD Body Only	
EOS 50 + BP50 Grip EOS 50E + BP50 Grip	
EOS 50E Body Only	E / F + £35 - £6
EOS 500 + 28-80mm USM	III F_ C3
EOS IX7 Body Only	F+ / F++ \$29 - \$4
10-22mm F3.5-4.5 FFS	F++ £49
14mm F2.8 L USM 17-85mm F3.5-5.6 IS USM.	E++ £1,00
17-85mm F3.5-5.6 IS USM.	E++ £23
18-200mm F3.5-5.6 IS EFS	
20mm F2 8 USM	F++ £27

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24mm F3.5 L TS-EE++ £79 24mm F3.5 L TSEE+ / E++ £799 - £83 24-70mm F2.8 L USME++ / Mint £799 - £82	5
2411111 F3.3 L 13EE+ / E++ L/99 - L03 24_70mm F2 R I IISM F±± / Mint \$700 - \$82	è
24-105mm F4 L IS USME++ £69	ic
28-105mm F3 5-4 5 IISM II F+ £12	K
28-135mm F3.5-5.6 IS USME+ / E++ £199 - £23 28-300mm f3.5-5.6 L IS USME++ / Mint £1,59	3
28-300mm f3.5-5.6 L IS USME++ / Mint £1,59	٤
35-135mm F4-5.6 USM	Š
70-200mm F2.8 L IS USM II Mint-£1,48 70-300mm F4.5-5.6 D U S USME+ / E++ £629 £68 80-200mm F4.5-5.6 EF E+ / E++ £4 90mm f2.8 TSE Shift E++ 279 100mm F2.8 USM MacroE++ / Mint-£319 £32	è
70-300mm F4.5-5.6 DO IS USME+ / E++ £629 - £69	įį
80-200mm F4.5-5.6 EFE+ / E++ £4	2
90mm f2.8 TSE Shift	١
100-400mm F4.5-5.6 L IS USME++ / MINI- £319 - £32	î
135mm F2   IISM F±± \$74	i
135mm F2 L USM E++ £74 180MM F3.5 L Macro USM E++ / Mint- £89	è
200mm F1.8 L USMExc £1,69	(
200mm F1.8 L USM       Exc £1,69         200mm F2.0 L IS USM       Mint- £3,39         200mm F2.8 L USM       E++ £39	٤
200mm F2.8 L USME++ £39	Š
200mm FA   IS IISM	C
200mm F2.8 L USM II. Mint- £49 300mm F4 L IS USM	ò
500mm F4 L IS USMMint- £4,59 Cosina 28-210mm F3.5-5.6 MCE++ £4	Ś
Cosina 28-210mm F3.5-5.6 MCE++ £4	2
Samyany 500mm F6.3 ReflexE++ £12 Sigma 10-20mm F4-5.6 DC HSME++ £30	ì
Signa 17-50mm F2 8 DC OS HSM Mint. 643	20
Sigma 18-50mm F2.8 EX DCE++ £169 - £17	ì
Sigma 17-50mm F2.8 DC OS HSM	ç
Sigma 28-70mm F2.8 AFUnused £10	8
Sigma 20mm F1.8 EX UG	
Signa 50-500mm F4-6 3 And DG HSM F+ F40	ic
Sigma 70-210mm F2.8 ApoF+ / F++ £29	ì
Sigma 70-210mm F3.5-4.5 ApoUnused £8	S
Sigma 70-210mm F4-5.6	5
Sigma 70-210mm F4-5.6 Apo AF	Š
Signa 70-21011111 F4-5.0 UG AFE+ £2 Signa 70-300mm F4-5.6 And DG F++ \$10	ĉ
Sidma /U-300mm F4-5 h APU Macro - Linknown F10	ß
Sigma 75-300mm F4.5-5.6 Apo AFE+ £6 Sigma 100-300mm F4 EX APO DGE+ £59	è
Sigma 100-300mm F4 EX APO DGE++ £59	5
Sigma 120-300mm F2.8 EX HSM APO DGE+ £99	Ę
Sigma 200mm FA Ann F±± / Hnused £100 = £25	
Sigma 180mm F5.6 Apo Macro	ķ
SIGMA 4011MM F5 6 ADD AF F++ 7:34	Ŋ
Tamron 70-300mm F4-5 6 Di Macro F++ £9	
Tokina 16-50mm F2.8 ATX Pro DXMint- £49	8
Zeiss 25mm F2.8 Distagon ZSE++ £49	Ċ



F1NAE Black Body OnlyExc / E+ £199 - £299
E1N Plack Park Only
F1N Black Body Only E+ £275 F1 Black Body Only E+ £179
TOO . FOrm E1 9 E
TOO Pody Only Ac Coop CCO
A1 Diock Dady Only Evo / E. CEO C70
AFI Chromo Pody Only
AET GITOTIE DOUG UTILYE+ 145
AETP Chromo Pody Only
ATT Chromo Dody Only
Fi Black Body Only Fi E 177 190 + 50mm F1 8 F + 177 190 + 50mm F1 8 F + 172 190 + 50mm F1 8 F + 172 190 + 50mm F1 8 F + 172 F + 172 F + 172 F + 173 F
AVI Chromo Dody Only
EV Auto - 60mm E1 9 Ac Coop E60
EV Auto : 50mm E1 9 EV E : C20
PD Chroma + 50mm F1 8 Ac Coon C75
TI h Chrome + 50mm F1 8 Mint, C70
TV : 50mm E1 0
24mm F2 8 FD Eve \$60
24-25mm F2 5 FD 1 F + + C200
28mm F2 8 R/lock F± / F±± €25 = €20
24mm F28 FD
28-55mm F2 5-4 5 FD F± £40
25-70mm F2 5-4 5 FD F± / F±± £25 ± £25
25-70mm F4 FD E : 625
50mm F3 5 FD Macro + Tube F+ / F++ 980
70-150mm F4 5 FD F± \$20
70-210mm F4 FD Ac Soon / F + + C20 - C70
75-200mm F4 5 FD Fvc / F++ \$20 - \$40
20-200mm F4 R/lock F4 C60
80-200mm F4 FD F± \$80
100-200mm F5 6 R/lock F± / F±± £30 = £45
Somm F3.5 FD Macro + Tube E+ / E+ + 288 70-150mm F4.5 FD E+ 229 - 279 70-210mm F4.5 FD As Seen / E+ + 229 - 279 70-20mm F4.5 FD As Seen / E+ + 229 - 279 80-200mm F4.5 FD Ex. / E+ + 229 - 428 80-200mm F4.5 FD Ex. / E+ 289 80-200mm F4.5 FD Ex. / E+ 289 80-200mm F4.5 FD E+ / E+ 239 - 424 100-200mm F5.5 FD E+ / E+ 239 - 424 100-200mm F5.5 FD E+ / E- 259 - 424 100-200mm F5.5 FD E+ 259 - 424 100
100-200mm F5.6 FL
100-200mm F5 6 FD F± /F±± \$70
100mm F2 8 R/l ook F± \$75
100mm F4 FD Macro
100mm F4 FD Macro + Tube F+ / F++ \$110 - \$170
135mm F3 5 FD F_ / F_+ + \$10 - \$40
200mm F4 FD F± \$20
300mm F2 8 FD 1 Fvc 9850
300mm F2.8 FD L
300mm F5.6 B/lock
300mm F5 6 FD F± 950 - 970
II S Marine 400mm F4 5 R/lock F±± \$300
1 4vå Evtender F++ \$50
1.4xB Extender
2vA Fytender F+ /F++ \$45
2yR Fytender F± / F±± €35 - €50
Angle Finder A2 F_+ \$40
Angle Finder B F++ \$45
Sneed Finder F As Seen 965
Angle Finder A2
244T Sneedlite F <sub>+</sub> /F <sub>++</sub> £15
300TI Speedlite F± / F±± €35 = €40
ML2 Macrolite
MI 3 Macrolite F+ / Mint- 950 - 9130
Autoheliows F++ 679 - 690
MA Drive Set As Seen \$20
MA Drive Set (US Coastquard) F++ F90
MLS Wacrollie
Winder A F+ / F++ £5 - £29
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Contax 645 Saries P25 Digital Back ......MFB-2 Polaroid Mag .....

Cable Switch LA50	
B73 Hood	
GB74 Hood (210mm)	E++ £45 - £59
MP1 Battery Grip	
VISB1 Flash Bracket	Mint- £179
35mm F3.5 Distagon	
15mm F2.8 Distagon	
15-90mm F4.5 Vario	
55mm F3.5 Distagon	Mint- £849
20mm F4 Apo MacroI	+ / E++ £1,099 - £1,199
40mm F2.8 Sonnar	
210mm F4 Sonnar	.E++ / Mint- £549 - £699

Contax G Serias		
G2 + 45MM F2	E++	£599
28mm F2.8 G	Mint-	£269
TLA140 FlashE+ / N	Mint-£39	- £59
TLA200 FlashE+ /	E++ £75	- £79

#### Contax SLR Series



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N1 + 24-85mmE++ £499	Į
N1 + 24*0011111	Į
N1 Body Only E++ £249 NX + 28-80mm	F
NA + 20-0011111E++ / UIIUSEU 1249 - 1499	F
AX BODY UNIVEXC / E++ £1/9 - £299	5
HX BODY UNIYAS Seen / E++ £149 - £229	03030
\$2 Body UniyE++ / Mint- £450 - £499	5
\$2 Body OnlyE++ / Mint- £450 - £499 \$T Body OnlyE+ / E++ £229 - £299 RTS + WinderE+ £149	
RTS + WinderE+ £149	
RTS Body OnlyE+ £125 Aria Body OnlyE+ / E++ £169 - £199	
Aria Body OnlyE+ / E++ £169 - £199	
167MT Body Only E+ / E++ £85 - £99 159MM Body + W7 Winder E+ / E++ £119 Preview Body Only E+ / E++ £99 - £249	1
159MM Body + W7 WinderE++ £119	
Preview Body OnlyE+ / E++ £99 - £249	
18mm F4 MM E+ £449	
21mm F2.8 MMMint- £1.349	
21mm F2.8 MMMint- £1,349 24-85mm F3.5-4.5 AFMint- £349	
25mm F2 8 MM F++ £399	
28mm F2 8 MM F+ / F++ £199 - £249	
28-70mm F3.5-4.5 MME+ / Mint- £179 - £279	
28-80mm F3.5-5.6 AFNew £399	
35mm F2 8 MM Mint- £225	ŀ
35-135mm F3.3-4.5 MME++ £599	i
45mm F2.8 AE	i
50mm F1.4 AF E++ £499	i
50mm F1 4 MM F++ £249	i
50mm F1.4 MME++ £249 60mm F2.8 AE MacroE+ / Mint- £439 - £499	•
70-300mm F4-5 6 AF F±+ / Inused F449 - F799	
70-300mm F4-5.6 AFE++ / Unused £449 - £799 80-200mm F4 MME+ / Mint- £279 - £339	ř
100mm E2 E AE E : C220	ì
100mm F3.5 AEE+ £239 135mm F2 (60 Year Edition)Unused £2,499	ì
135mm F2.8 AEE+ £129 - £149	The state of the s
125mm E2 9 MM E C100	ì
135mm F2.8 MME++ £199 180mm F2.8 MME+ / E++ £249 - £449	1
200mm F2 MMMint- £3.249	ì
20011111 FZ WIWI	ì
200mm F3.5 AE       E++ £169         300mm F4 MM       E+ / E++ £299 - £349         Sigma 1000mm F13.5 Reflex       Unused £299	1
Ciama 1000mm F10 F Defler	
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TLA20 Flash E+ / E++ £29 - £39	5
TLA280 FlashE++ / Unused £79 - £149	
TLA30 FlashAs Seen / E++ £20 - £39	200000
TLA360 FlashE++ £199	
TLA480 FlashE++ £199	5
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Canon ixus 100 HSE++ £1:	
Canon Ixus 900TiE++ £ Canon Powershot G10 + WP-DC28 HousingE+ £2:	ç
Canon Powershot G10 + WP-DC28 Housing E+ £2-	4
Canon Powershot G12 Mint F3	1
Canon Powershot G2E+ £69 - £	7
Canon Powershot G2E+ £69 - £ Canon Powershot G2 + WC-DC58E++ £1	2
Canon Powershot G6Mint- £1:	2
Canon Powershot G6Mint-£1 Canon Powershot G9E+ £2	3
Canon Powershot S3 IS	8
Canon Powershot SX10 ISMint- £1-	4
Canon Powershot TX1E++ £	
Casio QV-R40As Seen £	2
Contax TVS DigitalE++ £1:	9
Fuji Finepix S5800E+ £ Fuji Finepix S9600E++ £	7
Fuji Finepix S9600E++ £	9
Leica Digilux 3 + 14-50mm F2.8-3.5E++ £9	4
Leica Vlux 20 + CaseE++ £3	9
Leica X1 BlackMint- £1,0	4
Leica X1 SilverE++ £1,0	4
Nikon Coolpix P300Mint £1: Nikon Coolpix S3000E++ £:	3
Nikon Coolpix S3000E++ £	5
Olympus C5050 Zoom         E+ £           Olympus C5060 Wide Zoom         E+ / £           Panasonic DMC FZ7         E+ / E+ £75 - £           Panasonic DMC LX3 - Black         Mint - £1	8
Olympus C5060 Wide ZoomE++ £	0
Panasonic DMC FZ7E+ / E++ £75 - £	7
Panasonic DMC LX3 - BlackMint- £1:	9
Panasonic DMC TZ10 BlackMint- £1-	
Panasonic DMC-LC1E+ £2	9
Panasonic FZ28E++ £1:	5
Pentax Optio WPE+ £	4
Ricoh GR Digital Creative SetMint- £2	6
Ricoh GR Digital Limited EditionMint £2: Ricoh GX100 + V/FinderE++ £1:	4
Ricoh GX100 + V/FinderE++ £1-	4
Ricoh GX200 + TC1 & CaseE++ £1	2
Sigma DP2SE++ £3	1
Sigma DP2SE++ £3 Sony DSC-F717E+ £	9
Sony DSC-T77Mint- £	9

Panasonic G2 Body OnlyE+	- / E++	£24
Panasonic GF-1 Body Only E++ / Mint-	£199 -	£23
Panasonic GF-2 Black Body Only Mint-	£189 -	£19
Samsung NX100 + 20-50mm	Mint-	£19
Samsung 20mm F2.8 i-function	Mint	£15
Samsung 50-200mm f4-5.6 ED OIS	Mint-	£11
Sony NEX-C3 Body + HVL75 Flash	Mint-	£26
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9	E+ / E++ Z1.349 - Z1.4
9	Canon EOS 1DS Body OnlyE++ £7,349 - £1,4
9	Canon EOS 1D MKIIN Body Only
	As Seen / E++ £599 - £9
	Canon EOS 1D Mkll Body Only E+ / E++ £799 - £1,0
0	Canon EOS 1D Body OnlyE+ £3
9	Canon EOS 5D Mklí Bodý OnlyMint-£1,389 - £1,3

Canon EOS 5D Body OnlyE++ £6	99 -	£729
Canon FOS 7D Body Only	F++	5990
Canon EOS 60D Body OnlyE+ /	Ē++	£599
Canon FOS 40D + BG-F2N Grip F+ /	F++	9429
Canon FOS 40D Body Only	F++	£390
Canon FOS 20D + BG-F2 Grin	F++	£240
Canon EOS 40D Body Only	59 -	£210
Canon EOS 10D Body OnlyE+ / E++ £1	29 -	£130
Conon ECC 200D + DC E1 Crin	E	2160
Canon FOS 500D Rody Only	Fii	£330
Canon FOS 350D + RG-F3 Grin F+ F3	10.	£330
Canon EOS 500D Body Only	50 -	C170
Canon EOS 2000 Body Only	E	£120
Euii CE Pro Rody Only E / Mint C/	100	5E00
Vodely DCC E20 Dody Only	Poon	E340
Loine Digital Madulas D. F. COOF	DEFII	2345
Leica Digital Modular RE++ £2,25	U - Ł	2,431
Nikon D1X Body Only Nikon D300S Body Only Nikon D300 Body Only E++ £6	EXC	2295
NIKON D3005 Body Uniy	-JUIN	2845
NIKON D300 Body UniyE++ £6	99 -	£/25
Nikon D200 Body UniyE++ £3	1/9 -	£385
Nikon D200 Body Only	£++	£195
Nikon D5000 Body Only E++ / Unused £2	299 -	£349
Nikon D70 Body Only	E++	£159
Nikon D70 Body Only  Olympus E1 + HLD-2 Battery Grip.  Olympus E1 Body Only  EF+/E++£1	E++	£249
Olympus E1 Body OnlyE+ / E++ £1	79 -	£199
Ulympus E300 Body Uniy	E++	2125
Panasonic L1 + 14-50mm	E++	£599
Panasonic L10 Body Only	E++	£169
Pentay K7 + 18-55mm	∕lint-	CAQC
Pentax K20D + D-BG2 Grip Sigma SD14 + 18-50mm + 70-300 APO	E++	£349
Sigma SD14 + 18-50mm + 70-300 APO	E++	£329
Sigma SD9 + 18-200mm F3.5-6.3 DC OS	E++	£299
Sony A700 Body Only	F++	£440



Body + AE Prism + MagazineE++ £1,39	9
0mm F3.2 HCE++ £1,349 - £1,39	19
7x H ConverterMint- £69	99
M 16/32 MagazineE+ / Mint- £169 - £36	9
Vi100 Polaroid MagE++ £129 - £14	19

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lassalblad V Serias	
03CW Millennium Complete	E++ £
03CW Complete	
03CX Complete	E+ £999 - £
03CX Black Body Only	Mint-
01C Complete + PME51 Prism	E++ £

30mm F3.5 CFI Fisheye
40mm F4 C T* BLACK
50mm F2.8 F
40mm F3.5 CH FISNEYE 40mm F4 C T* BLACK
50mm F4 C Chrome A
50mm F4 CF
50mm F4 Cfi FI F
50mm F4 Classic 7V IIn
60mm F3 5 C Black
60mm F3.5 C Black
120mm F4 CF MacroE+ / E++
135mm F5 6 C Macro F+ / F++
135mm F5.6 C MacroE+ / E++ 135mm F5.6 S PlanarE+ / E++ 150mm F2.8 F
150mm E2 0 E
160mm E2 0 EE
150mm F2.8 FEE+ / E++
150mm F4 CE
150mm F4 CFExc / E++ : 150mm F4 CFIEx Demo / E++ £7
190mm E4 CE
180mm F4 CF
250mm FF C C Diad.
250mm F5.6 C ChromeE+ :
250mm F5.6 C Chrome
250mm F5.6 C Super Achromat
250mm F5.6 CF
1 Av F Comparter
1.4x E Converter
1.4x PC Mutar Converter
2XE CONVERTER
Cambro 2x Converter
Vivitar 2x ConverterE. Teleplus 2x MC6 ConverterMint- / Unuse
lelepius 2x MC6 ConverterMint- / Unuse
12 On Chrome Mag70 Chrome Mag
/U Chrome Mag
70/500 Chrome MagE+ / E+ A12 Black MagE+ / E+ A12 Chrome MagAs Seen / E++
A12 Black MagE+ / E+
A12 Chrome MagAs Seen / E++
A16S Chrome Mag
A24 Black MagE+ / E++ A24 Chrome MagExc / Mint-
A24 Chrome MagExc / Mint-
A24 TCC Black Mag
E12 Chrome MagE++:
E24 Black MagE+ / Mint-
Phase One H10 Back
Polahasir Man

49	Kiev Focus Screen Adapter	E+ £
39	HC4 PrismE	+ £99 - £1
99	Magnifying Hood	E+ £
99	Meter Prism	Exc £
	PM PrismE	+ / E++ £1
19		E+ £1
69	PM90 PrismExc / Mint	- £179 - £2

	30mm F5.6 Asph + FinderΕ++ £1,89
9	90mm F4E++ £34
9	Leica M Series

18.2 Black Body Unly	t+	L	۷,۷
#6 Platinum + 50mm F1.4N	lint	£	6,49
18.2 Black Body Only M6 Platinum + 50mm F1.4N MP 0.58x Chrome Body OnlyMint- £2,19 17 0.72x Black Body OnlyE+ / E++ £1,29	9 -	£	2,29
17 0.72x Black Body Only . E+ / E++ £1,29	9 -	£1	1,49
17 0.72x Chrome Body OnlyE	++	£1	1,49
17 0.85x Black Body Only	++	£1	1.49
17 0.72x Chrome Body OnlyE 17 0.85x Black Body OnlyE 16 0.72x Titanium Body OnlyMi	nt-	£1	1.45
NGTTL 0.72x Black Body Only	¨F	+	£8
AGTTL 0 72x Chrome Body Only	F+	÷	£94
16 0.72x Black Body Only F+ /	F+	+	569
16 Cutaway Body Only Lin	LISE	d	çgg
14 Chrome Body Only	F	+	£50
14 Chrome Body OnlyE+ £4	199		£50
12 Chrome Body OnlyE+ £5	140	_	£50
11 Chrome Rody Only	F	_	630
ID2 Rlack Rody Only	F	i	ç3
ADA Chrome Rody Only F+ / F++ 5°	qqq	Τ.	FAC
MD2 Black Body OnlyE+ / E++ £3 Onica Hexar RF Body OnlyE+ / E++	F	_	CAC
1mm F2 8 Asnh M Riack F.	11	¢1	00
1mm F2 8 M Rlack F++ / Mi	nt.	Ç1	1 20
1mm F2.8 Asph M Black	ET.	61	1 10
5mm E1 4 Black	Ė.	21	1,10
5mm F1.4 Black 5mm F3.5 Chrome	F	_	53
Emm E2 E Cummaran	E	T	50,
5mm F3.5 Summaron 0mm F2.8 Elmar	220	Τ.	53/
5mm F2 5 Rlack 6 RIT	Min	ŧ.	50
Mmm F2 Rlack	F.	τ.	CG.
Mmm F2 8 Elmonit	E	Τ.	50.
Mmm F4 Collanicible Eve	7 F	Τ	£10
Omm F4 Collansible F± / F±± 6°	040	Τ.	530
10mm E4 Elmar	-40 E	ī	610
Omm FA Fimar C F± /F±± 6°	2/10	Τ	53/
0mm F4 Flmar F30 F± / F±+ C1	100	Ē	53
10mm F4 Linktypicht Flmar F+ / Mint- C1	240	_	CVE
25mm E2 9 M Disel Ac Coon C'	200	ū	531
0mm F2.8 birdine 0mm F2.8 limant 0mm F2.0 liagnistle 0mm F4.0 liagnistle 0mm F4.0 liagnistle 0mm F4.0 liagnistle 0mm F4.0 limant 0mm F4.0 lima	200	Ī	610
35mm F4.5 Hektor	E,	ï	616
00mm F6 8 Tolut	È,	+	510
Ainolta 28mm E2 8 M Dokkor	E	T	530
Omm Chromo Viowfinder	F.	T 1	507
A2 Swing Doloricor F / F + +	£7	ξ.	- 60
00mm F6.8 Telyt	55	ď.	LC
Notor M	50	۵,	52
TUIUI IVI	L+	Τ	26

#### Winder M ..... Winder M4-2 (1913-1983)...



3 Gold + 50mm F1.4	Unused £1,6
9 Anthracite Body Only	.E+ / Mint- £849 - £1,09
9 Black Body Only	E++ £899 - £99
8 Chrome + Motordrive	E++ £69
8 Chrome Body Only	E+ / E++ £349 - £44
7 Chrome Body Only	E+ £29
6.2 Black Bodý Onlý 6 Black Body Only	E+ £64
6 Black Body Only	E+ / E++ £399 - £44
5 Black Body Only	E+ / E++ £34
5 Chrome Body Only	E++ £34
E Black Body Only	E+ £219 - £24
4 Black Body Only	E+ / E++ £125 - £1!
4S Model 2 Black Body Onl	Y
E	++ / Unused £249 - £49
3 MOT + Winder	E+ / E++ £199 - £29
2 MOT Padu Only	

R4S Model 2 Black Body Only
F++ / Unused £240 - £400
E++ / Unused £249 - £499 33 MOT + WinderE+ / E++ £199 - £299
10 MOT Dady Only
13 MOT BODY UTILYE+ / E++ £149
SLZ Anniversary Body UniyE++ £649
5L2 Black Body UnlyE++ £499
SL Chrome + 50mm F2 (Dummy)E+ £150
SL Chrome Body OnlyE++ £229 - £249
16mm F2.8 Fisheye ROME++ £599
13 WO I + Winder 13 WO I + Winder 12 Anniversary Body Only
28-70mm F3.5-4.5 R 3cam F+ / E++ £249 - £349
Vikon 35mm F3 5 PC Shift F+ £249
Nikon 35mm F3.5 PC Shift
85-70mm F3 5 R Janan F± €349
70-210mm EA D 2cam E / / Unused £200 - £600
35-70mm F3.5 R JapanE+ £349 70-210mm F4 R 3camE+ / Unused £399 - £699 30-200mm F4 ROME+ / E++ £599 - £649
20 200mm F4 F D 200m F . C240
30-200mm F4.5 R 3camE+ £249
00mm F4 Macro R 3cam
80mm F2 Apo HOW
80mm F2.8 R 3camExc / E+ £349 - £399
180mm F4 R 3camExc / E++ £199 - £299
250mm F4 R 3camE+ £249 - £449
2x Apo Extender RMint- £449
80mm F2.8 R 3cam Exc / E+ £349 £339 80mm F2.8 R 3cam Exc / E+ £199 £299 550mm F4 R 3cam Exc / E++ £199 £299 2x Ago Extender R Mint £449 2x Extender R E+ / Unused £99 £249
Angle Finder R
Angle Finder R (14300)E++ / Mint- £89 - £199
Macro Adapter RE++ £99 - £125
Motordrive B F+ £49
Motorwinder R4 F+ £39 - £59
Viotorwinder R8/9 F++ £299
Motordrive R.         E+ £49           Motorwinder R4         E+ £39 - £59           Motorwinder R8/9         E+ £299           Motorwinder R8/R9         E+ / E+ £ 149 - £199
R8/R9 Remote controlE++ £99
RC Remote Control
10 NGIII016 00111101

#### Mamiya 645 Sorias 645F Rody Only

9	645E Body OnlyE++ £279
5	45mm F2.8 CAs Seen / E+ £79 - £149
5	45mm F2.8 NE++ £199
9	45mm F2.8 NE++ £199 50mm F4 C ShiftE+ / E++ £299 - £399
9	55-110mm F4.5 NE+ £199
9	55mm F2.8 N/L Leaf ShutterUnused £249
	70mm F2.8 Leaf ShutterE++ £99
5	80mm F2.8 Leaf ShutterE+ £139
9	80mm F4 Macro CE++ £149
9	105-210mm F4.5 C ULDE+ £199 - £249
9	150mm F2.8 AE++ £249
	150mm F3.5 CE+ £59 - £115
	150mm F3.5 NE+ / E++ £79 - £99
9	150mm F3.8 Leaf ShutterE++ £199
9	150mm F4 CE+ / E++ £69 - £99
9	210mm F4 CAs Seen / E++ £59 - £139
9	300mm F5.6 C
9	500mm F5.6 CE+ / E++ £299 - £349
	Komura 2x ConverterE++ £35
	Vivitar 2x Converter E+ £49
9	Teleplus 2x MC6 ConverterUnused £59

120 Insert	E+ / E++ £9 - £15
120 Super Mag	E+ £35
135N Super Mag	E++ £75
220 Insert	Exc / E++ £10 - £20
Polaroid Mag	E+ / E++ £20 - £25
AE Prism Finder (FK402)	.As Seen / Mint- £49 - £99
AE Prism Finder N	E+ £129
CDS Prism Finder 645	As Seen £39
FP401 Plain Prism Finder	
Prism Finder N	E++£119
Prism Finder 645	As Seen £29
Auto Extension Tube 2	F+ / E++ £25
Cable Release Type A 1 m	



645AFD II Complete	Mint- £899
645AFD II Body Only	Ex Demo £599
645AFD Complete	
345AF Complete	
30mm F2.8 AF	
20mm F4 Macro MF	
150mm F3.5 AF	
210mm F4 AF ULD	E++ £699

#### Mamiya 7/711 - Please Phone

Mamiya F	1B67 Ser	ries	
Pro SD Comple	ete	E-	+ / E++ £49!
Pro SD Body O	niv		F+ £19!
Pro S Complet	B	E+	£249 - £29
Pro S Body + \	VLF		E+ £14
Pro S Body On	v	Fxc / F+	£119 - £14
65mm F4.5 C.	,		E+ £14
180mm F4.5		As Seen / E	+ £69 - £14
180mm F4.5 (		As Seen / F+	+ 969 - 914
180mm F4.5 k			
360mm F6.3		F+	£159 - £19
Pro 220 Mag			As Seen £3!
PmS 220 Man			F++ £14
ProS 220 Mag ProS Powerdri	ve Man		F+ £7
PmSD 220 Ma	a (6x4.5)		F++ £3
ProSD 220 Ma Extension Tube	No1	F+ / F-	++ 659 - 66
Magnifying Ho	nd		F+ £7
maginifilig 110	vu		LT 21

#### miya RZ67 Series

Pro Il Complete	E+/	Mint-	£69
Pro Complete		.E++	£59
bumm F4.5		/44 -	7.33
50mm F4.5 W	Ex Demo / Mint £	199 -	£49
65mm F4 L-A		E+	£36
65mm F4 L-A 75mm F4.5 Shift W	As Seen / E++ £	299 -	£54
90mm F3.5	A	s Seer	n £9
90mm F3.5 100-200mm F5.2 W 140mm F4.5 Macro ML-		E+	£39
140mm F4.5 Macro ML-	AE+ / E++ £	299 -	£39
140mm F4.5 Macro W	E+ / E++ £	219 -	£25
180mm F4 Soft VSF D/I		F++	£59
180mm F4.5		Mint-	£29
180mm F4.5 W	E+ / E++ £	179 -	£19
180mm F4.5 WN	Fxc / F++ £	149 -	£39
250mm F4.5	Exc / E++ £	179 -	£19
250mm F4.5 W	E++ £	199 -	£22
250mm F4.5Z		Mint-	£21
350mm F5.6 Apo		E+	£79
360mm F6	E+ / E++ £	249 -	£29
1 Av Converter	F++ £	199 -	£24
120 Pro Mag 120 Pro Mag (6x4.5)	E+	£39	- £4
120 Pro Mag (6x4.5)	E+ / E++	£59 -	£14
120/220 Pro 6x6 Mag +	Mask	E++	⊦ £9
220 Pro II Mag	E+ / E++	£49	- £6
220 Pro Mag		Ex	c £2
120/220 Pro 6x6 Mag + 220 Pro II Mag 220 Pro Mag Polaroid Mag AE Prism Finder		E4	⊦ £3
AE Prism Finder	As Seen / E++ £	149 -	£24
PD Prism Finder		E+	£12
Waist Level Finder	E++	£35	- £4
Extension Tube No 1 Extension Tube No 2		E++	⊦ £7
Extension Tube No 2		E++	+ £5
Proshade G2		E1	+ £2
Transmitter & Reciever		E1	⊦ £3
Winder II	E+	£49	- £5

#### Mamiya Twin Lens - Pleasa Phone

Nikon AF
F5 Body + MF28 Back Mint- £549
F5 Body Only Exc / Mint- £199 - £399
F5 Body Only + MH30 Charger F+ / F++ £299
F100 Body Only As Seen / F++ £79 - £159
F5 Body + MF28 Back
F90Y Rody Only
F90X Body OnlyE+ £49 F90 Body OnlyE+ £39 - £69
F80D Black Body OnlyE++ £99
EON Dinels - MD16 Crin E - CCO
EOO Diack Park Only As Seen / E . CAO COO
FOOT MEDIA Detablished
F70 P + WFZ1 DataDack
F/O Body Uniy
F65 Unrome Body UniyAS Seen / E++ £35 - £45
F60 + Sigma 28-80mmE+ £39
FOO Black + 26-90/ml
F601 Date Body OnlyE+ £29
Feb 12ate Body Univ. E+ 2.28 F55 Chrome Body Only E+ (F±+ F19 - 225 F50 Black Body Only E+ (F±+ F19 - 225 F50 Black Body Only E+ (F±+ F19 - 225 F50 Chrome Body Only E+ (F±+ F19 - 225 F50 Chrome Body Only Linused S59 Pronea Body - 24-70mm E+ (Junused S49 - 279 10.5mm F2.8 GAFED DX F±+ (Junused S49 - 279
F55 Chrome Body OnlyE+ / E++ £19 - £25
F50 Black Body OnlyE+ / E++ £19 - £25
F50 Chrome Body OnlyE+ / E++ £19
F401S Q/Date Body OnlyUnused £59
Pronea 600i + 24-70mmE++ £79
Pronea S + 30-60mmE+ / Unused £49 - £79
10.5mm F2.8 G AF ED DX Fisheve
14mm F2.8 AFDE++ £699 - £749
17-35mm F2.8 ED AFS Mint- £799
10 2Emm f2 E 4 E AED
18-70mm F3.5-4.5 G AFS ED DX. E++ £149 - £159 18-105mm F3.5-4.5 G AFS ED DX VR
18-105mm F3 5-4 5 G AFS FD DX VR Mint £159
20mm F2 8 AF F+ £249
20mm F2 8 AFD F±± €200
20-60mm F3.5-5.6 IX
24-50mm F3.3-4.5 AFNE++ £109
24"JUIIIII I 3.3"4.3 AI NE++ 2.103

	.E++ / Unused £429	- £449
nm F2.8 AFD	E++ £699	- £749
35mm F2.8 ED AFS	Min	t- £799
35mm f3.5-4.5 AFD		
70mm F3.5-4.5 G AFS		
105mm F3.5-4.5 G AFS		
nm F2.8 AF		
nm F2.8 AFD		
60mm F3.5-5.6 IX	Unu:	sed £59



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## New Year Bag Clearance Madness!



	LTT &!
0-200mm F4.5 Al	As Seen £
05mm F2.5 Al	E+ £1:
05mm F2.5 AIS	E+ / E++ £169 - £2
35mm F2.8 Al'd	E+ £
35mm F3.5 Non Al	As Seen / E+ £39 - £
35mm F35 Non Al	E+ £
80mm F2.8 Al	E++ £2
80mm F2.8 ED AIS	E+ / Unused £349 - £6
00mm F2 IFED AIS	E+ £1.9
00mm F4 Al	Exc £
00mm F4 AIS Micro	E+ £2
00mm F4 Non Al	E+ £
00mm F5.6 Medical	E+ £3
00mm F2.8 Al	E+ £3
00mm F4.5 AIS	E++ £1
	Fxc £2

135mm F35 Non Al	E+
180mm F2.8 Al	E++ !
180mm F2.8 ED AIS	.E+ / Unused £349 - 9
200mm F2 IFED AIS	E+ £1
200mm F4 Al	Exc
200mm F4 AIS Micro	E+!
200mm F4 Non Al	E+
200mm F5.6 Medical	E+ 5
300mm F2.8 Al	E+ 1
300mm F4.5 AIS	E++ !
300mm F4.5 ED A/S	Exc !
300mm F4.5 Non Al	
100mm F5.6 ED Al	Exc 9
100mm F5.6 IFED AIS	
500mm F8 Reflex	E++ !
Cosina 100-500mm F5-6.8.	Mint-
Tokina 100-300mm F4 ATX .	Mint- 9
Zeiss 28mm F2 ZF	Mint- 5
SB11 Speedlight	Unused !
SB12 Speedlight	E++ £29 -
SB15 Speedlight	E+ / E++ £35 -
PD1C Conndlight	

One ming Eight	Comit.	
Olympus	OM	Series

OM4 Black + 50mm F1.8	E+ £149 - £19
OM2SP Black Body Only	
OM2N Chrome + 50mm F1.8	E+ £79 - £8
OM2N Chrome Body Only	E+ £59 - £7!
OM2N Black Body Only	As Seen / E+ £49 - £79
OM1N Chrome Body Only	As Seen / E+ £65 - £75
OM40 Black + 50mm F1.8	
OM40 Black Body Only	Exc / E+ £49 - £7
OM10 Black Body Only	Unused £9
OM10 Chrome + 50mm F1.8	F+ / F++ £49 - £6
OM10 Chrome Body + M/Adap	
OM10 Chrome Body + Winder	F+ £3
OM10 Chrome Body Only	E+ / Mint £39 - £5
0M101 + 50mm + 35-70mm	+ 70-210mm
	As Seen £9
04	E 000

85mm F1.8 AFExc £159	200mm F4 Al
105mm F2.8 AF MicroE++ £379 Sigma 12-24mm F4.5-5.6 EX DG HSM	200mm F4 AIS Micro E+ £299
Sigma 12-24mm F4.5-5.6 EX DG HSM	200mm F4 Non AI
E++ £359 - £399	200mm F5.6 Medical E+ £399
Sigma 15mm F2.8 EX DG FisheyeE++ £359	300mm F2.8 Al E+ £349
Sigma 18-50mm F2.8 EX DCMint- £179	300mm F4.5 AIS E++ £175
Sigma 20mm F1.8 EX DGE++ £299 Sigma 20-40mm F2.8 DG EXE+ / E++ £179 - £199	300mm F4.5 ED AIS
Sigma 24-60mm F2.8 EX DGE+ £199	400mm EE C ED AI Evo CCAI
Ciama 24, 70mm E2 5, 5 6 D Acab E + + C50	400mm F5.6 ED AI
Sigma 28mm F1 8 FY DG F±± \$190 - \$250	500mm F8 Reflex
Sigma 28-mm F1.8 EX DG.	Cosina 100-500mm F5-6.8 Mint- £99
Sigma 28-300mm F3.5-6.3 DG	Cosina 100-500mm F5-6.8
Sigma 30mm F1.4 DC EX HSME++ £279	
Sigma 50mm 11.4 EX DGMint- £289	2613   Speedlight   Linused £175   SB11 Speedlight   E++ £29 - £35   SB15 Speedlight   E+ £29 - £35   SB15 Speedlight   E+ / E+ £35 - £35   SB16 Speedlight   E++ / Mint- £59 - £95
Sigma 70-300mm F4-5.6 ApoMint- £79	SB12 SpeedlightE++ £29 - £39
Sigma 70-300mm F4-5.6 Apo Macro Super.E++ £109	SB15 SpeedlightE+ / E++ £35 - £35
Sigma 80-400mm F4.5-5.6 Apo DG OSE+ £449 - £499 Sigma 100-300mm F4 EX APOE++ £499	SB16 SpeedlightE++ / Mint- £59 - £95
Sigma 100-300mm F4 EX APU	SB16A Speedlight         E++ £5           SB17 Speedlight         E++ E5           SB18 Speedlight         E+ / Unused £10 - £30
Sigma 120-300mm F2.8 EX HSM APO DGE++ £1,299 Tamron 17-35MM F2.8-4 XR DiE++ £169	SB1/ Speediight E. / Unused C10 C20
Tamran 17 50mm F2 0 VD Dill F	SB20 SpeedlightE++ £39 - £49
Tamron 10.25MM F2 5.4 5 AF F F F C50	CD21 Dinoflach E : : C140
Tamron 17-50mm P2.8 XR Di II	SB21B Ringflash
18mron 28-75mm F2.8 XH UI	Slave Controller SU4Mint £39
Tamron 28-300mm F3.5-6.3 LD AsphUnused £99	SR2 Ring Light UnitE++ £49
Tamron 28-300mm F3.5-6.3 LD Asph Unused £99 Tamron 28-300mm F3.5-6.3 XR DiE++ £159 - £199	
Tamron 55-200mm F4-5.6 Di IIE++ £49	Olympus OM Series
Tamron 200-400mm F5.6 AF LDE++ £249	OM4 Black + 50mm F1.8E+ £149 - £199
Tokina 16-50mm F2.8 ATX Pro DXMint £399	OM2SP Black Body OnlyE+ £119 OM2N Chrome + 50mm F1.8E+ £79 - £89
Tokina 20-35mm F2.8 ATX ProE++ £249	UM2N Chrome + 50mm F1.8E+ £/9 - £89
Tokina 24-200mm F3.5-5.6 ATXUnused £129 - £149 Tokina 28-70mm F2.6-2.8 ATX ProE++ £229	OMAN Disal Party Only
Tokina 28-70mm F2.8 ATXE++ £189	OM2N Chrome Body Only
Tokina 35-300mm F4 5-6 7   Ilnused 699	
Tokina 35-300mm F4.5-6.7Unused £99 Tokina 80-400mm F4.5-5.6 ATXE+ / E++ £199 - £249	OMAO Black Body Only Fxc / F+ 949 - 979
Tokina 100-300mm F4 ATX	OM10 Black Body Only
Vivitar 28-70mm F2.8 Series 1Unused £149	OM10 Black Body Only
Zeiss 50mm F1.4 Planar ZFE++ £429	OM10 Chrome Rody + M/Adapter F+ £30
Sigma 1.4x Apo EX ConverterE++ £119	OM10 Chrome Body + WinderE+ £39
Sigma 2x Apo EX ConverterMint- £119	OM10 Chrome Body + Winder
Kenko 2x Converter Pro300E++ £79	OM101 + 50mm + 35-70mm + 70-210mm
Jessops 2x MC AFD ConverterE++ £35 TC20E ConverterE+ £99	As Seen £99
TC16A Teleconverter	21mm F3.5 Zuiko E+ £299 24mm F2.0 Zuiko E+ / E++ £299 - £349
SR-R200 Speedlight Mint- £129	28mm F2 8 7uikn Ilnused \$129
SB-R200 Speedlight	28mm F2.8 Zuiko
SK-6 Bracket       E++ £79         R1C1 Speedlight Commander Set       Mint- £399         SB21B Ringflash       E++ £109 - £179	35mm F2.8 Zuiko Shift
R1C1 Speedlight Commander SetMint- £399	35-70mm F3.5-4.5 ZuikoE++ £49
SB21B RingflashE++ £109 - £179	
SB22 Speedlight	35-70mm F4 ZuikoExc / E+ £29 - £39
SB22S SpeedlightE+ £49	35-105mm F3 5-4 5 /uiko F+ / F++ 989 - 999
SB23 SpeedlightE++ £29 - £35	50mm F1.8 Zuiko
SB24 SpeedlightE+ £49	50mm F2 Macro Zuiko
\$B26 \$peedlight E+ £59 \$B27 \$peedlight E++ £59	50mm F3.5 Macro Zuiko E+ £99 - £119
SB28 Speedlight E++ £79	50-250mm F5 ZuikoE++ £199 - £344 65-200mm F4 ZuikoE+ / E++ £99 - £155
SB29 Speedlight E+ £179	75_150mm F4 7uiko Eve \$20
SB50DX SpeedlightE+ £79	80mm F4 Auto Macro Zuiko F+ £225
MC20 Remote Cord F++ £25	75-150mm F4 Zuiko
MF21 Multi Control BackE+ / Unused £25 - £59 MF27 Databack (F5)Mint- / Unused £79 - £99	135mm F4.5 Zuiko MacroE++ £249
MF27 Databack (F5)Mint- / Unused £79 - £99	300mm F4 5 Zuiko F+ 999
ME28 Multi Control Back F++ £149	400mm F6.3 Zuiko
MF29 Data Back	F280 FlashE+ £49 - £79
MH15 Quick Charger + MN15 BattE++ £59	110 HingflashE+ £75
MH30 Charger UnitE+ £49 MV1 Data ReaderE++ £149	T10 Ringflash       E+ £7         T18 Flash       E+ / E++ £10 - £1         T20 Flash       E+ / Unused £9 - £2
MV1 Data Header	120 Flash Hood
FF2 FULUS SIBUE	T28 Flash HeadAs Seen £49



Body Only	645 + 45-85mm F+ 6
+ MD4 Motordrive F+ / F++ £199 - £499	645 Body Only F+ 9
P + MF14 Databack F+ £249	45mm F2 8 A F+ / F++ £229 - 1
P Body Only Fxc / F+ £149 - £239	45-85mm F4.5 FAE+ / E++ £599 - 5
P Body OnlyExc / E+ £149 - £239 MD4 MotordriveEx £199	55mm F2.8 AE+ / E++ £159 - 5
ody OnlyE+ / E++ £129 - £199	55-110mm F5.6 FAMint-1
Black Body OnlyExc / E+ £199 - £249	80-160mm F4 5 A F+ / F++ £299 - 5
Chrome Body OnlyExc / Mint- £189 - £750	150mm F3.5 A
Black Body OnlyE+ £199	120 Insert F++ \$49 -
hotomic Chrome Body OnlyE+ £149 - £165	220 Insert F+ /F++ £30 -
otomic FTN Body OnlyExc £199	UC21 Focus Screen F++
M Rlack Rody Only F+ £130	
N Chrome Body OnlyE+ / E++ £129 - £199 Black Body OnlyE+ £119	Pentax 67 Series
Black Body OnlyE+ £119	67II + AE PrismE++5
hrome Body Only	67II Body Only
Chrome Body OnlyE++ £59	35mm F4.5 Fisheve TakumarE+ / E++ £449 - 5
hrome Body Only E+ £59 - £65 O Chrome Body Only E++ £59 Body + MDE Drive E+ £59	55mm F3.5 TakumarE++ 5

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150mm F2.8 TakumarE+ £99
165mm F2.8As Seen / E+ £99 - £199
200mm F4E+ £139 - £199
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Extension Tube Set	E. / E CCE C7
Extension Tubes 2+3	E+/E++ 200 - 2/3
Extension Tubes 2+3	t++ 24
Pentax Manual	
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K1000 Chrome Body Only	As Seen £49
MX Chrome + 50mm F2	F+ £10
MX Chrome Body Only	F+ £10
Super A Body Only	F_+ \$8
Program A Body Only	E - 250 26
A2 Dody Only	E. / E CAI
A3 Body Only MEF + 50mm F1.7	
MEF + 5011111 F1.7	E+ £/3
MV1 Black Body Only	E+ £3
P30N + 28-80mm	E+ £5
P30T + 28-80mm	E+ £49
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17mm F4 SMC Fisheye	E+ £449
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35-70mm F2.8-3.5 SMC M	E . CR
35-70mm F3.5-4.5 SMC M	E+ Z0:
35-7011111 F3.5-4.5 SMU A	E+ £3:
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10011111 1 0.0 0WO W	E+ £99
	E+ £3
300mm F4 SMC PK	E+ £3
Ricoh 300mm F4.5 Apo XR Rikeno	E+ £39 E+ / E++ £199 nE++ £159
Ricoh 300mm F4.5 Apo XR Rikeno Extension Tube Set	E+ £33 E+ / E++ £193 nE++ £153
Ricoh 300mm F4.5 Apo XR Rikeno Extension Tube Set FD2 Prism finder	E+ £33 nE+ / E++ £155 E++ £25 E++ £88
Ricoh 300mm F4.5 Apo XR Rikeno Extension Tube Set	E+ £33 E+ / E++ £193 nE++ £153 E++ £23 E++ £83 E++ £89
Ricoh 300mm F4.5 Apo XR Rikeno Extension Tube Set	E+ £33 E+ / E++ £193 nE++ £153 E++ £23 E++ £83 E+ £33
Ricoh 300mm F4.5 Apo XR Rikeno Extension Tube Set	E+ £33 E+ / E++ £193  nE++ £153  E++ £21  E++ £83  E+ £33
Ricoh 300mm F4.5 Apo XR Rikeno Extension Tube Set	E+ £33  E+ / E++ £194  E++ £154  E++ £254  E++ £294  E++ £994  E+ £31  E+ £31  E+ £31
Ricoh 300mm F4.5 Apo XR Rikeno Extension Tube Set.  FD2 Prism finder.  Motordrive A.  MX Winder.  Winder MEI  AF160 Flash	E+ £3: E+ / E++ £19:  n. E++ £19: E++ £2: E++ £2: E++ £9: E+ £3: E+ £1: E+ £2: E+ £2:
Ricoh 300mm F4.5 Apo XR Rikeno Extension Tube Set.  FD2 Prism finder.  Motordrive A.  MX Winder.  Winder MEI  AF160 Flash	E+ £3: E+ / E++ £19:  n. E++ £19: E++ £2: E++ £2: E++ £9: E+ £3: E+ £1: E+ £2: E+ £2:
Ricoh 300mm F4.5 Apo XR Rikeno Extension Tube Set.  FD2 Prism finder.  Motordrive A.  MX Winder.  Winder MEI  AF160 Flash	E+ £3: E+ / E++ £19:  n. E++ £19: E++ £2: E++ £2: E++ £9: E+ £3: E+ £1: E+ £2: E+ £2:
Ricoh 300mm F4.5 Apo XR Rikeno Extension Tube Set	E+ £3: E+ / E++ £19: E++ £25: E++ £25: E++ £8: E++ £9: E+ £9: E+ £9: E+ £9: E+ £15: E+ £2: E+ / E++ £5 - £: E+ / Hinf- £15 - £1:
Ricoh 300mm F4,5 Apo XR Rikeno Extension Tube Set. FD2 Prism finder. Motordrive A MX Winder. Winder ME. Winder ME. Winder MBI. AF160 Flash. AF160Sa Flash. AF200S Flash.	E+ £3: E+ / E++ £19: n. E++ £19: E++ £2: E++ £2: E++ £8: E++ £9: E+ £3: E+£1: E+£2: E++ £5-£: E++ £5-£: E++ £5-£: E+£2: E+/ E++ £5-£:
Ricoh 300mm F4.5 Apo XR Rikeno Extension Tube Set.  FD2 Prism finder.  Motordrive A.  MX Winder.  Winder ME.  Winder ME.  Winder ME.  AF 160 Flash.  AF 2005 Flash.  AF 2005 Flash.  E4 AF2005 Flash.  E4 AF2005 Flash.	E+£38 E+/E+£19:0 0.E+£16:0 E++£21 E++£28 E+£28 E+£28 E+£29 E+£31 E+£21 E+£21 E+£21 E+£25-£ E+/E+£5-£ E+£11 E+£22 E+/E+£5-£1
Ricoh 300mm F4,5 Apo XR Rikeno Extension Tube Set. FD2 Prism finder. Motordrive A MX Winder. Winder ME. Winder ME. Winder MBI. AF160 Flash. AF160Sa Flash. AF200S Flash.	E+ 53: E+/ E+ £19: 0. E++ £15: E++ £2: E++ £8: E++ £8: E+£3: E+£1: E+£2: E+/ E+£5-£: E+£1: E+£2: E+/ E+£5-£: E+£2: E++ £5-£: E+£2: E++ £5-£: E+£2: E+£2: E+£2: E+£2: E+£2:

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Pentax K - M42 Adapter Yashica/Contax - M42 Adapter Jeica M - I Screw 28-90 Leica M - L Screw 50-75 Leica M - L Screw 35-135

Anon AF - M42 Minolta/Sony AF -MD

Copon AF-Nikon

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C Mount - M42 Screw C Mount - Canon AF C Mount - Conon FD C Mount - Pentray K C. Mount - Nikon C Mount - Minolta MD C Mount - Olympus OM C Mount T2 Canon AF-Nikon Anon AF - M42 Minolta/Sony AF -MD

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Canon Back Cap Canon AF Back Cap Minolta Back Cap Minolta AF Bock Cap Nikon Back Cap Olympus Back Cap Pentax K/M Back Cap Praktica M42 Back Can Contax/Yashica Back Cap

46mm Rubber Lens Hood 49mm Rubber Lens Hood 52mm Rubber Lens Hood 55mm Rubber Lens Hood 58mm Rubber Lens Hood 62mm Rubber Lens Hood 67mm Rubber Lens Hood 72mm Rubber Lens Hood 77mm Rubber Lens Hood

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Shoe Fitting 2 Way Spirit Level Shoe fitting three bubble Sony Shoe fitting two way Sony shoe fitting three bubble



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T2 Mount Canon Eos T2 Mount Canon FD T2 Leica R T2 Mount M42 T2 Mount Minolta 7000 T2 Mount Minolta MD T2 Mount Nikon T2 Mount Olympus OM Olympus 4/3 T2 Mount Olympus AF T2 Mount Pentax AF T2 Mount Pentax K T2 Mount Praktica B T2 Mount Yashica/Contax

T2 Mount Yashica/Contax AF T2 Microscope Adapte

27mm 28mm 30/30.5mm 34mm 37mm 40.5mm

43mm 46mm 48mm 40mm 52mm 55mm 58mm 62mm 67mm 72mm 77mm

82mm

86mm

95mm

105mm

#### with screw retaining ring

25.5mm 40mm 27mm 52mm 55mm 28mm 30mm 58mm 30.5mm 62mm 34mm 67mm 35.5mm 72mm 37mm 77mm 37.5mm 82mm 40 5mm 86mm 43mm 9.5mm 105mm 46mm 127mm 48mm



#### filter rings with a



Snap Caps with centre finger grips



#### Rollei 66 Step Rings

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#### Hass Stepping Rings

Step Ring Hass B50 - 52mm Step Ring Hass B50 - 55mm Step Ring Hass B50 - 58mm Step Ring Hass B50 - 67mm Step Ring Hass B60 - 62mm Step Ring Hass B60 - 67mm Step Ring Hass B70 - 77mm

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- 2x Expandable floating pockets with removable anti-shock padding for lenses & cameras, 2x Chest pockets for memory cards, batteries and other photography accessories
  - 2x Bellowed Chest compact pockets and 2x Fleece lined hand warmer pockets
  - 1x Extra large rear pockets expands to "Sit Anywhere Sheet" For full details please see web www.stealth-gear.com

#### Extreme Trousers 21

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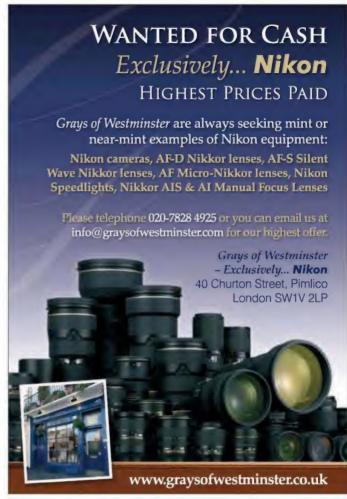
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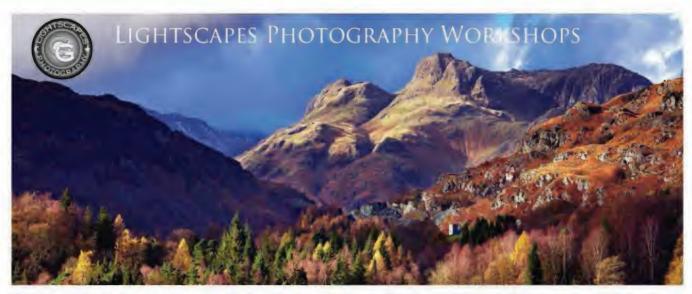
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Just to say thanks for a great workshop. Good accomodation and food, good like minded company, great locations and tuition tailored to each of our needs. It couldn't be better.' Kevin Haigh - Isle of Skye March 2011

#### All 2011 Workshops Sold Out - See below and Website for 2012 dates

"I thoroughly enjoyed the workshop weekend with Gary in the Lakes. I have learned new technical skills but more importantly how to look beyond the obvious to get a different perspective on a shot and how to make the most of the conditions.

Gary's passion for landscape photography is infectious."

Claire Marshall Lake District September 2011

All Workshop Places taken for 2011

January 2012 17th - 21st - Glencoe/Isle of Skye Winter 4 Nights Dinner Bed and Breakfast £695.00 (2 Places) 27th - 29th - Lake District 2 nights Dinner Bed and Breakfast £425.00(1 Place)

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"Gary - thanks for a superb weekend with excellent support and tuition - thoroughly enjoyed and extremely good value" Kevin Gibbin Lake District 2011

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## ROGER HICKS

Photography is like any other task - if you want to do a good job, half the work is in the preparation

**BACKGROUNDS** are the downfall of many an otherwise successful picture. The classic example is the tree apparently growing out of someone's head, but the worst I ever did was a picture of my girlfriend with a car driving into her ear. I was 19 or 20, and she was leaning on my first car. To a young man, his first car and his first serious girlfriend (later my fiancée, though in the end we never married) are two of the most important things in the world. For me, my camera was pretty important, too. I focused carefully; set the exposure rather more accurately than I sometimes did in those days; and completely failed to check the background.

If I'd taken a second shot, it would have needed a

monumental stroke of bad luck for the same thing to have happened, but of course, in those days I was worried about 'wasting' film, even though I had been given 800 feet of grievously outdated Ilford FP3. As it is. I've since cloned out the car in Adobe Photoshop, and to my chagrin, it is indeed a rather good picture of its type: a happy, smiling and rather beautiful girl leaning against a 1964 Volkswagen, the epitome of a girlfriend-and-car shot.

And yet, a decade later, I still hadn't learned my lesson. I wince as I look back on domestic portraits

with not just electrical sockets in the background, but electrical sockets with 'Christmas tree' adapters in them, trailing wires in all directions. The wires were not powering anything I needed for the picture, and even if they had been, it would have been simple enough to pull them out, put in a single (and much neater) extension cable and run the 'Christmas tree' off that.

At this point, though, we have left the realm of backgrounds and wandered into the realm of logistics. It's an ugly word, originally referring to the art of moving and quartering (lodging) troops, but it's also a very useful one: today, it means having what you need, where you need it. You can't afford to rely on someone else having the extension cable you need.

Which is exactly what most amateurs don't do, although they may bring every camera and lens they own. I can remember, again in my 20s, going along to a camera club model night with every single 35mm camera and lens I owned: even in those days, three or four bodies and seven or eight lenses. What did I think I was going to photograph with a 200mm? And a teleconverter? In the end, I used mostly the 21mm to photograph the other photographers. Having already worked as an assistant in a London hire studio, models were hardly a novelty to me, but a pack of photographers at a model night was.

But at least at a model night I'd expect the lights to work (I am an eternal optimist) and I probably wouldn't bring my own sync lead, although that's the first thing I'd think of if I were using my own lights:

the time you don't have a spare is the time it goes wrong. Nor would I have at least one spare bulb for the modelling lights, and a box of tissues (models always need tissues). Or the extension cable... But if I were organising the shoot, I'd take all that, and more, including, quite possibly a few props and some water, and (depending on the shoot) a bottle of fizzy wine and some glasses. Or on a travel shoot, even if it were only over a weekend, I'd make sure I had lenscleaning equipment, plenty of film or spare memory cards, extra batteries and

a charger, and anything else I could come up with when I sat down beforehand and ran through the sort of pictures I was likely to take, and the equipment (photographic and non-photographic) that I was likely to need in order to take them.

In other words, I don't just pay attention to the background of the picture: I also pay attention to the background of taking the picture. There is far more to think about than just the camera(s) and the lens(es). To this end. I have a number of checklists on my computer at all times, which I consult before I leave, and as far as I possibly can I pretend, mentally, that I am at the shoot and reaching for the equipment I need. Often this isn't photographic, and in many cases, it isn't even physical: it's in my head. Which brings us back to watching the background.

'Logistics is an ugly word, originally referring to the moving and quartering (lodging) of troops, but it is a very useful one: today, it means having what you need where you need it. You can't afford to rely on someone else'

**Roger Hicks** is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

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